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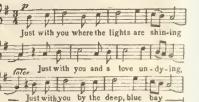
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# THE ETUDE

APRIL, 1921

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VOL. XXXIX, No. 4

### Music "Très Americaine"

V. BLASCO IBÁÑEZ, the new Spanish master of the pen, who set the world reading his genious list of highly colored and forceful novels, after the success of *The Four Horsemen of the Apocalypse*, thrust his little rapiers at the gorgon of American jazz which has already attacked Paris, so that most of the restaurants, cafés and cabarets have turned into dance halls, to say nothing of the theaters that have cut their stages down to the floor level to make more space for dancing. In the *New York Times* Ibáñez makes some comments upon the situation which are interesting because of the fact that many Americans do not realize how wide spread the craze for jazz has become. We cannot help feeling, however, that he does the American negro an injustice by failing to praise at the same time the remarkable music which we find in the highly emotional spirituals or in the plantation songs, written by white men, which the negroes have adopted as their own music. Ibáñez says:

"As everything 'American' is in the height of fashion, people have become slaves to the orchestra conductor, who, at his own sweet will, moves a baton and sets a room full of people to cavorting over a floor. And the musical instruments are no longer those which Wagner or Beethoven had in mind in their compositions. They are tom-toms from the savage tribes, automobile horns, mechanisms that imitate the crashing of a pile of dishes falling or an apartment house collapsing, moans and grunts and snores, all the noises that in former times would have been considered shocking among cultivated people.

"The music of the day, which is the rage of the entire world, it seems, and serves to satisfy the artistic craving of those who are distinctly *hoi polloi*, is purely American music. America is the piper for the rest of the planet in this matter of dancing. And when I say America I mean either North or South America; for, from whichever of the American continents the modern music comes, it is always the music of the negro. Though, for the first time, this music is being written down on paper by white men, it is still the half inspiration of negro composers, who drew these tunes from gourds and calabashes.

"The first inventors of the Argentine tango, the Brazilian maxixe, and the numberless dances of Cuba were all negroes. The African race has a great sense of cadence. The negro could never write an opera nor a symphony; but he has an unquestioned superiority in all musical emotions that can be expressed through the feet. Likewise the numberless dances that in the last twenty years have been growing popular in the United States, thence to emigrate to the rest of the world, are grandchildren, when not children, of this same negro music. In the field of music the place of the negro to-day is that of the Jews in the field of religion. The Christians took the sacred writings, the prophets and much of the ritual of the Jews and paid the latter back by persecuting them implacably for centuries. So the negro is to-day despised and ridiculed; but the moment a white man and a white woman hear a piece of incoherent, disconnected music written by some coal-colored Orpheus, they simply have to grab each other by the waist and begin to move their feet, bumping into other couples who are doing the same thing."

"The negro seems to have inherited that legendary violin the devil was said to own in the Middle Ages, and with which

he could set whole cities, grandparents and grandchildren, men and women, girls and boys, to dancing, dancing, dancing till they fell dead from sheer exhaustion."

If Ibáñez had ever heard the larger works of Coleridge-Taylor he would hardly have been so short-sighted as to say that a negro could never have written an opera or a symphony. In fact, he did write a symphony in A minor, an operetta and an oratorio, to say nothing of his very beautiful *Hiahuha* music.

*The cheap violin industry suffered greatly in the war because it is said to be extremely difficult in the demoralized state of labor and transportation in Bohemia and Germany to get the maple trees from the forests to the factories. A sad blow to the Stradivarius trust.*

### The Letters in the Hat

The late Richard Hofmann related that the Irish composer Balfie used to resort to an altogether unusual method when his wells of melodic inspiration ran dry. It was his fashion, according to Hofmann, to write the letters of the musical alphabet upon slips of paper, shuffle them up in a hat and then draw them out at random. The letters that came out were the basis of a melody. Prior to doing this Balfie determined upon the key and the time.

A great deal of the popular music of the day seems to us like the letters in the hat. It is put together apparently without rhyme or reason. Such music quite naturally "dies a bornin'." The publishers check off, let us say, \$10,000.00 on their books to promote it, but this mercenary oxygen fails to keep the poor thing alive and it expires.

Again the letters are shuffled in the hat with similar results. Then some one has a great idea. This thought is so tremendous that it is sputtered out with uncontrollable excitement:

"Here is a piece by that fellow Chopin, or that fellow Tschaikowsky, or that fellow Grieg. Look you, my friends, it has lived not two weeks or two years, but twenty, thirty, forty, fifty or seventy-five years. Let us commit musical grave robbery and steal from the poor master a few measures—take them to a musical fence who will so ingeniously change them that nobody but a musical jackass could possibly be fooled. Then we will have something which the public will surely like."

You think that this is all a joke, but it is not. Many of the lesser popular publishers and the lesser popular composers are paying the greatest compliment in the world to the so-called "classics" by deliberately despising them in the manner we have described. The musical philosophical basis of great music synchronizes with humanity. Its appeal is anything but temporal or artificial. It is this which makes it such valuable material for the musical ghouls who have the audacity to take some of the finest themes of the great masters and set them to trite words without the common decency of printing on the cover, "I robbed Chopin's grave for this."

*It is a source of gratification to many American musicians to know that Francis Hopkinson, the first American poet-composer born in this country, was also a signer of the Declaration of Independence and one of the framers of the Constitution. Despite the fact that he wrote many excellent songs, music was only his avocation. One of his sets of songs was dedicated to Washington. Hopkinson was an able jurist. He was a fine illustration of the high character of the capable men who founded our government.*

## Eminent Educational Experts Endorse The Golden Hour

HON. PHILANDER P. CLAXTON

United States Commissioner of Music, Bureau of Education, Department of the Interior, Washington, D. C.

I have read *The Golden Hour* with a great deal of pleasure. I am thoroughly convinced of the necessity of such teaching and training as will result in higher moral ideals, stronger moral character and more consistent moral practice.

I believe fully in the power of music as a factor in such teaching. I agree with the principle of the Greek educators that music is the most important factor in education, and that everything should rise from and return to music.

Not only has music great cultural value, but it is, next to reading, writing and arithmetic, the most practical thing taught in the schools—that is, it would be if it were taught effectively.

JOHN W. BEATIE

President of the Music Supervisors' National Conference

I have spent a portion of this Sunday in reading *The Golden Hour*. In fact, I remained home from church in order that I might read it. Having finished it for the third time, I am prompted to say that serious consideration of the subjects discussed will be of average person considerably more good than reading an average school text. When will the editorial be published? I will immediately attempt to get the papers to take it up.

DR. HOLLIS DANN

Professor of Music at Cornell University, Recently Appointed Supervisor of Music for the State of Pennsylvania

This splendid editorial on *The Golden Hour* is exceedingly forceful and timely. It will awaken interest and center attention upon this most important subject. I thank you heartily for sending it to me at this time.

That character building is the greatest need in America to-day, that the public schools are the natural and logical agency for this great work, and that at present the public schools are failing to function properly in this most important feature of education are obvious truths.

RUSSELL CARTER

Head of the Music Department of the State Department of Education of New York State

The good purpose and optimism of your article, *The Golden Hour*, cannot fail to arouse interest and enthusiasm. Furthermore, it is very definite in its suggestions and is, therefore, of more value than the nebulous or merely gushing propaganda which is somewhat prevalent.

There is a paragraph upon which I wish to comment in detail. The first paragraph implies that there are only weekly assemblies now held. In many of the smaller high schools in this State a daily assembly is the rule, and many more have assemblies two or three times a week.

DR. JOHN L. HANEY

President Central High School, Philadelphia—An Educator of National Reputation

I have read *The Golden Hour* with much interest in the light of my own experience at this school. I am sure that every teacher everywhere will welcome the admirable suggestions for making more effective the important work to which the article calls attention.

There has never been a time in our history when our schools had to assume such important obligations as confront them to-day. Standards of attainment that were formerly accepted as satisfactory in the field of education will no longer suffice. In the wake of the moral cataclysm brought about by the great war have come a variety of perplexing problems that will challenge the best intelligence of the past generation. Surely no one will

question the inestimable value of the sound, ethical training that is the foundation of efficient citizenship.

You have performed a notable service in directing serious attention to this issue which must be met squarely if our traditions are to be maintained.

MRS. FRANCES E. CLARKE

Former Music Supervisor of Milwaukee, Head of the Educational Department of the Victor Talking Machine Co.

"Is not the life more than meat and the body than raiment?"

The new education is of the Head, the Head, and the Heart—but much of it pauses content with the first two. America has become a great nation, industrially, politically, commercially, and in fundamental right-mindedness; the majority of our people are sound and sane. It is the unbalanced fifth that needs must be reached in more radical ways.

The home, the church, the pulpit, and the stage, at their tip-top best, are each and all contributing toward a clear-thinking, hard-working, self-respecting, cultured citizenry, producing some world commodity by dint of brain or brawn, and living happily as an integral contributing unit in the community.

Any phase of education that definitely leads directly or indirectly toward this goal is to be commended—and should be commended by grappling it to our hearts as wild hoops of steel.

Music is the one medium through which this highest development of mind, body and soul may be most quickly and most surely reached. Its rhythm brings coordination of mind and muscle. Harmony with all its intricacies strives to activity all the latent forces of the mind, while melody puts the soul in tune with the Infinite.

The Great War has brought *The Golden Hour* of the Arts when they grouped all education in Mind. The civilization of the future is crying out to us to-day to average person considerably more good than anything in the average school. When will the editorial be published? I will immediately attempt to get the papers to take it up.

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DR. ARTHUR HOBSON QUINN

Dean of the College, University of Pennsylvania

There can be no more important movement just at the present time than that which has for its object the administration of a moral and ethical tonic to the rising generation. This duty belongs primarily to the church and the home, but the home seems to be inclined to refer it, without reservations, to any agency that will relieve the parents from the responsibility either of praising God or instructing their own children. The people good and evil are equally inclined to depend upon intellectual processes. The doing of good and evil are largely determined by emotional reactions shot through with moral consciousness. Therefore, if instruction in moral and ethical topics with the basic idea of promoting good citizenship is to be conducted in our public schools, it should certainly be associated with music. You can persuade a man or a child to be a patriot very much more easily if music is used to impress him by music of the right kind.

My experience as a speaker, a lecturer, and a one-minute speaker proved this again and again. Frequently I have given the same talk at two different theaters, at one of which there was no preparation of the audience, while at the other the speech had been carefully prepared by the management furnishing patriotic music just before the speaker appeared on the stage. The result was a marked per cent. more effective in the latter case.

May I suggest that we furnish these patriotic and good citizens rather than furnishing them with material to think about and to make part of their equipment than by definite admission? Carefully selected verses and prose extracts from the best American writers, which the children should memorize, will go farther in making good citizens than much talk from less-gifted teachers, who, in the best of cases, are only qualified to interpret the thought that has been furnished them by others.

There are five passages from the works of Franklin, Francis Hopkinson, Thomas Paine, Irving, Bryant, Longfellow, Lincoln, to say nothing of more recent writers, which could be made the basis for such instruction. In fact, such instruction is already being given in some schools.

In this connection, an incident that came to my attention during the late war will be interesting. A French Abbé was speaking to a group of college students at a meeting at which I was present and at the close made this remark:

"You, Americans, will be interested to know that in many of our schools boys and girls are required to learn by heart certain pieces of verse and prose. Some of these are of American origin. During my three years in the trenches I have often heard French soldiers repeat four lines of verse which seemed to help them to keep up their courage under trying circumstances:

"Life's real! Life is earnest!  
A thing of grave is not its goal:  
Dust thou art, to dust returnest!  
Was not spoken of the soul."

It will doubtless be interesting to those who are accuser—singer" to know that his words have served as an inspiration to thousands of the soldiers of our country at a time of stress. There can be no better way to make the young Americans of humanistic education should be in song; let musicians insist that all spiritual literature be sung and not coldly recited; and that it finds its motor satisfaction in marching and movement.

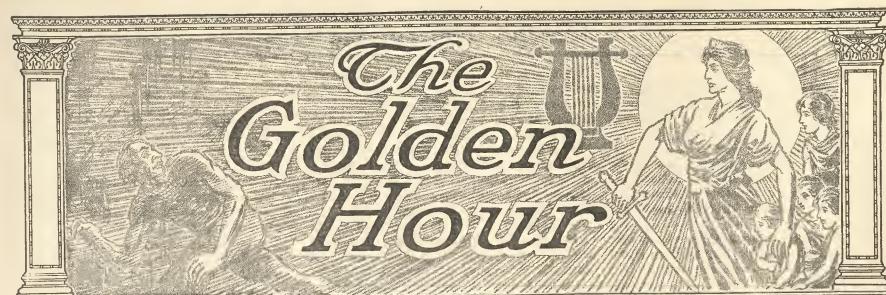
Many schools which have made much of the general assembly (the Ethical Culture School for instance) will confirm what you say. May your words reach far and wide over the country, and initiate a nation-wide movement for a Golden Hour in all our schools. But you will have to start with the teachers and their lyrical and dramatic training.

ENOC W. PEARSON

Director of Music, Board of Education, Philadelphia

The Golden Hour is a splendid thought splendidly expressed. It ought to be circulated throughout all the schools of the country. I sincerely wish that you might find it possible to give me for circulation among my principals five hundred copies, if you make a reprint of it.

EDITOR OF THE ETUDE.



## America's Most Serious Problem—A Possible Solution In Which You May Have a Vital Part

### EDITORIAL

In the quaint and picturesque Quaker county seat, West Chester, Pennsylvania, a bronze tablet has just been placed upon the front of the fine new Court House building. The tablet reveals the *Ten Commandments* of Moses. This is a splendid thing for the few, who, stopping to read, need such a reminder in these days of fearing communism. The tablet is a typical of the good blunders of our Solons in beginning ethical training at the wrong end. Long before the time the offender reaches the Court House has he forsaken his need for the *Ten Commandments*. What is the result?

America is now confronting a menace which thinking men and women witness with the greatest gravity. Whether it is known as graft, profiteering, "taking a chance and getting away with it," embezzlement, homicide, or treason makes little difference. America is undergoing an era of criminal deeds altogether unparalleled. In the city of Chicago last year, for instance, there were more homicides than in all England and Wales, including London, which has three times the population of Chicago. Our catarract of crime, from petty bribery to the most horrible and brutal offenses, has astounded the country.

#### Fix the Blame Where it Belongs

It is very easy, to attribute this to the "war," to the "times," to "prohibition," to "undesirable aliens" etc. We Americans have a very comfortable way of excusing our own shortcomings. However much other factors may have contributed, the truth remains that our menace is largely of home manufacture. *We* are responsible, and we must realize that responsibility if we are to provide a remedy for future generations.

#### A Dangerous Weakness

The public school system of America is unquestionably weakest in the most significant of all factors in education—CHARACTER BUILDING.

While music in itself does not build character, its stimulating, ennobling influence, its power to serve as a unifying force in all assemblies, its effect in training the mind to exceedingly rapid and accurate action, make it an indispensable background for the more direct character-forming activities. Let us consider the very serious problem and perhaps suggest what part music shall play in its solution.

#### Honesty First and Always

No fault can be found with the thoroughness with which "Reading," "Riting," and "Rithmetic" have been taught in American public schools. Yet, the great fact that truth, honor and honesty first, and truth, honor and honesty always, must rise supreme in the conscience of man when he acts, is the one failing of his fellow men, the one constant essential in any system of human education. Unless the child is taught this fact, so that it remains as a lifetime code, not only is all his other schooling worthless, but other knowledge may actually be dangerous to the State that educates him.

### A National Obligation

To this end there are numberless church organizations, societies for Ethical culture, Americanization, promotion of business ethics and other bodies, all splendidly working for this goal, but the goal cannot be reached by any one group alone. The public schools are the greatest group, and that is the American child as it is found in the public schools of our country. The situation has long passed beyond the reach of any one creed, any one party, any one group or organization—it is National in every sense of the word.

The thousands of righteous thinking men and women who constantly have this problem in their minds as an inexpressible nightmare realize that, since every child must be educated, the public schools are literally destined to provide some system that will give the growing mind an opportunity to determine its responsibility to itself, to the body that houses it, the father and mother that care for it, to the State that protects it, the society and industry that supports it, the God that created it and inspires it.

### The Right of Every Child

Every child born in this land should have a careful drilling in cultivating his sense of duty to his intellect, his heart, his parents, his relatives, his friends and his employer, to every person with whom he is likely to have any intercourse.

Parables and precepts from the Scriptures, the strong fortress of our splendid past, have, because of differences of opinion upon the use of the Bible in Public Schools, become the subject of abuse in many American localities. Where they have been forsaken little attempt has been made to supply the great ethical inspiration.

Today recently the writer has been called upon to make addresses in Public Schools. He has heard passages from the Bible read in a thoroughly perfunctory manner by well-meaning principals. The children took no interest whatever in what was being read. As far as the attention of the assembly was concerned the book might as well have been the dictionary.

## What Thomas A. Edison Thinks

The following is an extract from a letter by Thomas A. Edison, which will be reproduced in full next month together with letters from many of America's greatest men who believe enthusiastically in *The Golden Hour*.

"The Golden Hour has struck a keynote that, if heeded, would work a revolution in morality and home life."

Thomas A. Edison

The need for strong training in ethical truths and problems, which the child must confront sooner or later, may be taught in the Home, in the Church, in the Sunday School, through the Bible, through History, through the *Lives of the Saints*, through the *Talmud*, through the best fiction, through great sayings, through poetry, through biographies of great men, through good drama and good pictures.

These are all glorious possibilities. But in a Public School System, working under conflicting religious beliefs, the result is that unnumbered thousands of children have only the mildest kind of ethical influence at the time when they need it most. The place to reach all of the children is in the school every school day of the year.



wonder why they do not succeed, cannot do a good scale, the very first thing they should be able to do. Every one should be like perfect pearls on a string.

## America's Fatal Ambition

"One of the great troubles in America is the irrepressible ambition of teachers and pupils. Europe is not plagued with this. Teachers want to show results. Some teachers, I am told, will sing songs at the first or second lesson, with the same insistence that if they do not do this they may lose the pupil to some teacher who will peddle out songs. After four or five months I was given an operatic aria; and, of course, I sang it. A year of scales, exercises and solfège have too much to say for so little time-saving. The pupils have too much to say for so little time-saving. The pupils should be like pearls on a string in this way. The teacher should be competent enough to decide all such questions. American girls do not sing. They expect to step from vocal ignorance to a repertoire overnight. When you study voice, you should study not for two years, but realize you will never stop studying, if you wish to keep your voice. Like any others, without exercise, the singing muscles grow weak and inefficient. That is the reason for all the things to learn."

"Of course, my whole ambition is that of the opera singer, and I was schooled principally in the Wagnerian roles. With the coming of the war the prejudice against the greatest anti-imperialist (with the possible exception of Beethoven) which music ever has known—the immortal Wagner—became so strong that until now has the demand for his operas become so great that they

## Sharps, Flats and Naturals

By Edward Ellsworth Hipsker

The trouble of most pupils in reading accidentals arises from a lack of close observation. With not many who are young in this is habit a natural acquisition. Rather, it is the result of training. And this training is as the consequence of careful teaching and thought.

Many pupils either from lack of close attention to details or through the indifference to these things on the part of their teachers, are notoriously careless in the application of these characters. Notice carefully on the following staff, how the chromatic signs are made.



First, look carefully at the sharp (♯). It is made up of first, two light, perpendicular lines. Across these run two heavy, slanting bars, at the distance of one space of the staff apart. If these heavy, oblique bars cross lines of the staff, then the space of the staff between those two bars is affected by the sharp. If the two heavy bars of the sharp fall in spaces of the staff, then the line of the staff should be affected by the sharp. Simpler enough, is it not, if only you look?

With the natural (♮), the same rules hold good. Pupils have been known to get confused as to how to distinguish between the sharp and natural. First, notice that in the natural the lower part of the first perpendicular line and the upper part of the second one are omitted. Then, in the sharp the heavy slanting bars cross the perpendicular lines, while in the natural they go only from one line to the other.

## Helpful Criticism

By Neil Vaughan Mellichamp

In our studio, particularly in preparing for contests, we have succeeded in developing interest in the work, by having the children play for each other, and by watching and listening, point out defects in the rendering of the chosen composition. This is never taken as harsh criticism, but rather in the nature of a game to see who can remember every detail.

One child will instantly notice incorrect fingering, another will catch the omission of a rest or mark of expression, until a number of points have been stressed,

## The New Pianistic Sensation of the Present Season

The most sensational début of the present season in New York was that of Ignaz Friedman, long known abroad as a virtuoso, teacher and editor, of whom many New York critics used the superlative "Prodigious!" In the next issue of THE ETUDE Mr. Friedman gives his opinions on

"What is the Most Difficult Thing in Piano Study?"

are being resumed with wonderful success. Therefore, with the exception of a few Italian and French roles, my operatic repertoire is worn out.

"It was necessary for me to enter the concert field, as the management of the opera company with which I had contracts secured such engagements for me. It was like starting life anew. There is very little opportunity to show one's individuality in opera. One must play the rôle. Therefore I had to learn a repertoire of songs, consisting of one which required different treatment, and another. With eighteen members of the program the singer has to be musical, and of course, which devolves entirely upon him without the aid of chorus, costumers, orchestra, costume, scenery and the glamour of the footlights. It was with the greatest delight that I could fulfill the demands of the concert platform. American musical taste is very exacting. The audiences use their imaginations all the time, and like romantic songs with an atmospheric background, which I consider my greatest success with songs of such type as Lieurance's *By the Waters of Minnetonka*. One of the greatest tasks I have ever had is that of relating my roles in many different languages. I learned some of them first in Swedish, then in Italian, then in French, then in German, then in English; as I am obliged to re-learn my Wagnerian roles now.

"The road to success in voice study, like the road to success in everything else, has one compass which should be a consistent guide, and that is common sense. Avoid extremes, hold fast to your ideals; have faith in your possibilities, and work! work! work!"

## THE ETUDE

## The Accent on the Third Beat

By Philip Gordon

In compound measures—as for example  $\frac{6}{8}$  time—there are two accents, an accent on the first beat and another on the third. But in  $\frac{3}{4}$  time, which is a simple measure, we often feel the same accent on the third beat, particularly in slow tempos. The finest example of this phenomenon in our experience has been the second movement of Beethoven's *Piano Sonata*, Opus 79. The feeling is particularly strong since each beat is so weighty, being



made up of  $\frac{2}{8}$  notes. The dotted lines are inserted to make clear the division. It is not so that Beethoven had written a  $\frac{2}{8}$  measure followed by a  $\frac{3}{8}$  measure, but it is noticed, too, that in the economy of accented and unaccented measures the second or  $\frac{2}{8}$  measure is always the accented one. In this respect this example is unique, for the second accent is usually lighter than the first, as in the very last example.

The reader should not imagine that every or nearly every measure in  $\frac{3}{4}$  time admits of this division. In rapid tempo it is rarely possible. An interesting case is Schubert's *Impromptu*, Opus 142, No. 4, where the peculiar cross-measures are used to cause the third beat at times to be accented quite palpably. These cases are, however, altogether unusual. For instance, no one would think of allowing more than one accent per measure to Beethoven's *Bagatelle*, Op. 33, No. 7, which is to be played *presto*.

On the other hand slow movements in  $\frac{3}{4}$  time do not have to contain more than one accent to the measure. For instance, the beautiful theme in Wagner's *Meistersinger*, generally called the *Peace of the Summer Night*, has only one accent to the measure although it is in rather slow tempo. The difference between this case



and our first example is quite apparent. In the first instance every third beat is a firmly resting place, in the second every third beat is a dissonance and no rest is felt until the first beat of the next measure.

Altogether, the accent on the third beat is, as a rule, not so strong as that on the first. Our first examples were chosen to make quite clear the difference between unaccented and an accented third beat and are rare specimens; our last is meant to be illustrative of the natural case of the accented third beat. It requires no longer explanation. A palpable accent on the third beat is felt to be weaker than that in our first example, but stronger than that in our second. It has the strength which a genuine subordinate accent usually receives.

BEETHOVEN SONATA, Op. 2, No. 1



## Cast Iron Methods

By William H. Bush

The teacher who knows only one way of getting a writer knows that of himself in a predicament. The case for two or three weeks, with very indifferent results. One week of Delibes' charming *Scapicci di Sylvestre*, which the boy enjoyed, produced a very crisp, clear, sharp, pleasant staccato which, in the first fellow to practice twice as much as made him think to practice other staccato pieces. Plantus pointed out that the sensations never trusted himself to one hole. He always depended upon two openings. Teachers should have many ways of producing desired results. One cast iron method is never wise.

## THE ETUDE

## The Accent on the Third Beat

By Philip Gordon



## Lingering Lovingly on Details

By HENRY T. FINCK



Why is Paderewski the greatest of living pianists? Because, more than any other, he lingers lovingly on beautiful details in the music he is playing. There are other reasons, but that is the primal one. Lingering lovingly on details is the secret of his success, the last word, the secret of pianoforte playing.

## Perfected

does not make a perfect pianist.

There are

hundreds

of piano

players,

male and

female,

professional

and amateur,

who can do

as brilliant

technical

stunts

as the player-pianos,

but they are no Paderewski.

Pianists

are as versatile as Paderewski,

playing French,

German,

Russian and

Polish music with

facility and

with equal

goodness if not better

improvisations,

and some of them excel him in technical stunts. His art of pedaling is, on the other hand unique, inspired inspired. No other pianist has—probably no one ever had—quite his gift for evoking from the piano, with the aid of the pedal, ravishing tints—tints as new the colors with which Luther Burbank has painted his poppies and gladioli. But his most personal trait is—his gift, it is true, of a poet's gift, but not so well as his technical stunts. His art of pedaling is, on the other hand unique, inspired inspired. No other pianist has—probably no one ever had—quite his gift for evoking from the piano, with the aid of the pedal, ravishing tints—tints as new the colors with which Luther Burbank has painted his poppies and gladioli. But his most personal trait is—his gift, it is true, of a poet's gift, but not so well as his technical stunts. His art of pedaling is, on the other hand unique, inspired inspired. 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are radiant with beauty. He has not the necessity to visit picture galleries, to study art works executed by the hand of man, when nature offers him freely and spontaneously fresh glories moment by moment. Did not Thorae leave the dusty, crowded city to make his home in the woods? And what a world he found there for self-expression.

So it is not environment only, which is the cause of our growth; but deeper down, it is that compelling desire and impelling force within which pushes us higher in knowledge, in attainment, in experience.

If we would grow in experience, in imagination which touches inspiration, we will cultivate a dependable artist, technician, in order to express our highest thought. Inspiration cannot be voiced by the unprepared. It is the function of the sum of all the qualities of man to briefly touch upon. If we will take these suggestions to heart, we can labor for their consummation, and patiently await the reward. We will find it in the ability to receive illumination ourselves, and the power to pass it on to others.

## Patience in the Study of Music

By C. H. Carpenter

No other art is constant and persistent patience so indispensable to bring about progress and accomplishments as this of music. The very acts, mental and physical, that are necessary to produce musical notes on any musical instrument are difficult and complicated to say the least. The mind, the muscles, the mechanics of the body are all intricately involved in producing even one sound on a musical instrument, whether it is a violin, piano or any other kind of instrument, and progress in the study of music is simply improvement in the mechanization of the bodily organs just mentioned, coupled with a higher cultivation of the personal musical faculty.

Perfect synchronization of the personal organs that produce music on an instrument and perfecting the musical faculty do not come, except in very rare cases, without long, continued patient practice. Even some of our greatest virtuosos who have been classed as natural geniuses of the highest order, have perfected their art to such a high degree of practice that it would astound the average person to know the amazing history of the artist's climb to the heights of fame.

And not only have these same virtuosos spent endless hours in attaining perfection, but they continue to practice persistently day by day so that there will be no waning of their acquired powers. It is said that Paderewski spent twelve hours a day on piano practice prior to his arrival here, he became connected with the State affairs of Poland. Just imagine twelve hours a day practicing on a piano! Is it not plain that it took patience without end for Paderewski to become the celebrated artist that he is?

It is not possible to learn music "in ten easy, short lessons" or "without a master," as some of the newspaper and magazine advertisements inform us. If it were so, why then it be necessary for our great musical artists to spend so much time in practice? The musical student, no matter how much he has learned for his music, must never forget that only through great patience will he ever get anywhere in music. The practice of music must also impress upon the minds of his students that they must be patient and painstaking in their studies if they desire to reach their highest possible attainment.

## Studies, Yesterday and To-day

By William H. Bush

WRITING music in America has advanced or not, the writer is certain. The number of American studios has done so wonderfully. Recently, I had the opportunity to see a series of studio pictures, taken in the eighties. They were of representative studios in large music centres of America. Of course, styles change, and there are manifest differences in taste in each decade. However, the tendency in present-day furnishings is toward great simplicity and the avoidance of passing fads. In all probability, the element of the permanent, pictures, statuary, furniture, which is not characteristic of the externally beautiful, had a kind of transient hideous quality that made many of the studios of that day little but nightmares. Whatnots, chromes, monstrous jardinières, furniture with designs like wall paper, brocaded upholstery, everything of that sort is hardly passed. This points to a studio charm which cannot fail to have a fine effect upon the taste of students.

## The Psychology of Dress in Public Appearance

By Elizabeth A. Gest

To some, doubt, the thought that dress could influence a public performance is sheer nonsense, because they live and work firmly believing that such outside details as dress and deportment do not do more than a minor extent that is true, particularly in the case of those who live and work for "Art for Art's Sake," but the Art's sake people are not always the most successful from the public's point of view. Success from that point means doing well whatever you do, but doing it so that the public knows about it, and incidentally obtaining a certain amount of remuneration, for such is the scale by which success is generally measured.

The American has some disadvantages that workers in other fields of art do not have, as far as the public is concerned.

The painter may work whenever and wherever he chooses, always secluded from public view, working only when he feels like working, and then showing the results to the public, who become familiar with his name and work but not with his personality.

A teacher said to a twelve-year-old child who was taking part in a pupils' recital, "Helen, you are going to play your best to-day, I hope." "Oh, yes," answered Helen, "I am going to do my very best because I have my new dress on and I feel just like it." This was an unconscious admission, but it was when she knew she was dressed as she was in the right mental state and filled with enthusiasm from the start.

One other example. A young pianist who was becoming favorably known to the public, said to me one day, "I played my very best last night. I always do, for some reason or other, when I wear that pink dress." Another illustration of the same thing. This girl had not had many occasions in her life to wear evening dress, and the wearing of it put her in an exalted mental state, body and soul. The dress was sleeveless, and she knew she had wonderful arms and good teeth; therefore knowing she was in the right mental state and filled with enthusiasm from the start.

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Granted, she knows her program perfectly. She has given the same numbers before, therefore she can do so again, and she always does. But the acoustics are poor, the audience is cold, and she is, alas, untastefully dressed. Result, the electric current called magnetism is hard to establish. Given the same conditions, and the performer coming out on the stage tastefully and becoming dressed, and conscious of the fact, she will have a com-

## "Alla Breve"

By E. H. Pierce

THIS term was originally applied to a measure (4/2) consisting of four half-notes or their equivalent value, the length of such a measure being equal to the now almost obsolete note called a "breeze," amounting in value to two quarter-notes. It is not our present purpose, however, to spend up on antiquarian research, we would merely state that in its present use the term is applied to a measure of just half that length (2/2), namely two beats of a half-note each.

Arithmetically, this would be equal to common time (C or 4/4), but musically it is entirely different, and there are many musicians, even some professionals, who fall into serious error through not appreciating the difference. In 4/4 time there is a strong accent on the first beat, and a second, but weaker accent on the third beat, while in Alla Breve (C or 2/2) there is an accent on the first of the two beats, but no other measure-accent whatever. As a result, Alla Breve has a more rapid and brilliant effect, and is usually taken at a higher speed.

The music writer met with an amusing instance of ignorance in regard to this matter a few years ago. In looking over the proof-sheets of one of his compositions which was being brought out by a certain New York publishing house, he found a C printed where the copy called for a C. Drawing his pen through it vertically, he changed it to a C, but what was his surprise when the piece was printed to fit it entirely lacking a time-signature—left the printer for a cancellation!

Wagner once overheard a performance of one of his own compositions where, despite his signature (a C), a second-conductor beat four actions quarter-notes to the measure. Speaking of it to Liszt he remarked sarcastically that the man must be a quack.

But the most frequent errors occur in the rendering of a certain type of marches, especially wedding or ceremonial grand marches. Where both the music and the step are intended to move slow, the rhythm commonly is,

so carelessly that no one will read this article should be played two steps to the measure, for there are some, both slow marches and lively marches, must cultivate a feeling both for the music, movement as set forth by the composer, and for the particular character of the marching which the music is to accompany.

## THE ETUDE

THE ETUDE



## What Was Liszt's Technic Like?

By CONSTANTIN VON STERNBERG

THIS question has been asked of me by students, teachers and other music lovers, with such frequency as to induce me to attempt an analytical description of Liszt's technic, although the task is one before which not "to falter would be sin."

We usually mean by "technic" a well trained human playing apparatus, and we usually mean by "apparatus" the fingers, the thumb, the wrist or arm, or both, as the case chances to require. We mean the "mechanical" side of music-making; that side which has nothing to do with spirituality except to serve its purposes as an unquestioning underling. This technic can be acquired by any one that has a good drill master and the requisite persistence in practicing, because it is "mechanical."

If in the face of this definition of technic I should speak of such a thing as a "spiritual technic" I should run the risk of being laughed at, and yet—there is such a thing, as we shall presently see in a crude exemplification.

Among the people that apply to a teacher for lessons there is occasionally one who makes the teacher wonder how he can play as well as he does with entirely untrained hands. He cannot and does not play well, of course; he spoils everything that demands digital skill but succeeds in producing a series of rhythmic figures, rhythmic melodic measures, the general outline, in short, a sort of shirt-sleeve, rough and tumble sketch of the piece which can be understood, though of course not at all. Every teacher has probably come across such an applicant and readily diagnosed his case as "the head too far ahead of the fingers." But by this very diagnosis he admitted that the *applicid* *digit* possess a musical head and one that was strong enough to compel the fingers to do its bidding, somehow, in some way, be it never so queerly, but at the same time well enough to make itself, at least, understood. This is the sort of technic which I mean by a crude "spiritual technic."

### Hands and Mind

Now let us assume the combination of two things: first, a musical mind that takes rank among the greatest in musical history and second, a pair of hands trained to perfection by Czerny himself, and able to play the piano with a highly developed skill to enable the mind to do with it whatever it pleases; a set of fingers which are the obedient slaves of the player's every whim or caprice and serve the musical mind without its being in the least conscious of the service. If we can stretch our imagination so far as to conceive of this combination we shall have caught a glim of that "spiritual technic" which Liszt had at his command. "Spiritual" I must call it, because its basis was *mind* and *personality*. (Just as it is a mechanism but personality *underlies* it in the playing of the aforesaid undesignated applicant for lessons.) Let me call it a rudimentary mechanism transformed by personality.

Personally, then, being the base of Liszt's technic, we must regard it a little closer to discern its attributes. His education was of the broadest possible, including the complete mastery of five languages (he could even "converse" in Latin). His erudition might have been envied by many a professional literatur or scholar. His social polish, his natural noblesse, gentility and unvarying amiability no diplomat could excel and few could equal. (On account of its irrelevancy to the present discussion I omit, regretfully, his infinite kindness.) Were these the qualities that produced Liszt's great personality? Why, no! That would be putting the cart before the horse. It was his God-given personality which urged him to acquire his remarkable knowledge, to develop his social graces, and because of what he had to do he himself had to undergo a broad education as for a means to express himself clearly and adequately. And it was the musical side of his personality which—endeavoring to put into tonal reality what was in his mind—caused him to use his technic with such results as amounted to the creation of, practically,

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### Liszt's Intensely Musical Nature

The novelty of these and other things, too many for enumeration, becomes quite apparent when we compare Liszt's playing apparatus (of ten fingers) with that of his three great contemporaries—Chopin, Schumann and Mendelssohn, particularly the latter two. Moreover, these technical innovations are very distinctly the result of Liszt's musical concepts. In other words, the pieces in which these innovations occur are not written round the technicalities, but the technicalities themselves had to be invented to produce the desired effect of the pieces; and the invention of the technical means came of itself to him when he tried his ideas on the piano.

Now I know perfectly well that Liszt was a mortal of flesh and blood, that he had muscles, tendons, flexors

and what not, like other people; but I also know that he was so intensely musical through and through that a tonal picture conceived by his mind was there itself. I dare say that he was so strong and so definite in his concepts as to require for its mechanical enactment nothing more than that independence of each finger which he had acquired in his childhood.

### When Liszt Went Off to Practice

Ordinary "practicing" could not help such a musical individuality; yet, there is a popular notion in Liszt's life when he actually "practiced." It was—when Thalberg's playing in Paris had been weakened to the effect of the popular impression which Liszt had to fit it to the taste of the public. But upon conquer Thalberg, not for personal gratification but for the sake of music, of Bach, Beethoven and Schubert, Liszt went to Switzerland for six months to "practice." It must not be thought, however, that he sat down to endless and slow repetitions of certain passages, like any other good boy. I was, of course, not present then, but the ordinary modes of practicing in conjunction with Liszt are unthinkable. His "practicing" consisted, I think, rather of experiments with his piano to produce new, self-invented tonal effects such as had never been heard before, to make the piano say things of which it was hitherto regarded as incapable; in short, to bring to Paris a new musical instrument, so to speak.

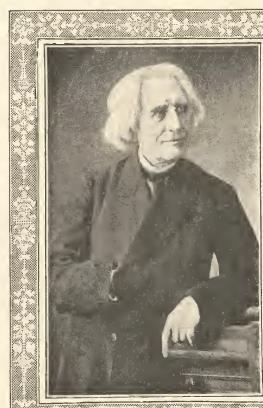
Ordinary practice would have been of no avail to conquer Thalberg; because scales, arpeggios, etc. cannot be more than perfect, and to be perfect Thalberg had attained as well as Liszt. This "practicing" so far from being a mere waste of time and energy, was a worthy of comparison. Liszt had to go deeper into music itself, into his action upon the soul and imagination. As for merely flattering the ear, Liszt could have done no more than had been done by Thalberg. When the latter played, the audiences were charmed; but, the concert finished, they went about their business as before. They had had a very refined "amusement" which, at best, was pleasantly rendered. Listening to Liszt, however, was a went through and through; they had suffered, had suffered, had triumphed under the sway of the music that came from the conjurer at the piano.

It has been said that Liszt learned certain things from Thalberg. Even Duncan Hume, Thalberg's biographer in Grove's dictionary, inclines to believe it. But the admirers of Thalberg, who have set this tale afloat, overlooked two significant matters: Thalberg's mission (if it deserves to be called a mission) consisted entirely and exclusively of *style* and *expression* of the aforesaid undesignated applicant for lessons. Let me call it a rudimentary mechanism transformed by personality.

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### Liszt's Educational Concerts

Liszt's every concert had an educational purpose, not as a lesson in piano playing—indeed, not—but as an elevation of the public's musical taste. His mind was occupied with higher, wortier interests than those which moved Messrs. Thalberg, Herz, Prudent, Döbler, Kalkbrunner & Co.



FRANZ LISZT





for the "fast practice in slow tempo" can be used; and here is where the skill and experience of the teacher is most helpful in determining how the particular problem should be dissected and practiced.

Not all sixteenths permit of this practice, even when printed in this way. If the final effect does not call for short notes, this practice would be suicidal. Thus, in a funeral march, it might be more artistic to actually

lengthen the sixteenth, rather than to play it in precise duration, or shorter. Here, again, the judgment of the teacher comes into play.

Although this article happens to be illustrated by piano excerpts, the principle is as applicable to orchestral instruments, and to the pipe organ, and in a limited degree to the voice. Try it!

## Play With Your Head

By Laura Remick Capp

It may not seem like very practical advice to tell any one to play with his head, but tradition has it that Mozart, in stress for the lack of an eleven-year finger for a difficult note, whimsically played it with his nose, which was a long one. Leschetizky, too, talismanic master of the great long one, has been heard to say, "Hit the eye with anything—the nose, if necessary." If the whole is greater than any of its parts—axiomatic mathematical truth no one will dispute—why would it not be better to play with the whole head instead of with only one of its component parts?

Seriously speaking, however, playing with the head is one of the most important things to learn in music. This means using the brain to direct the fingers. Here the writer takes issue with the great psychologist, Janes, who classes piano playing among the things done involuntarily. Among musicians such a conception is unthinkable. They realize that one should play mentally as well as physically. The musical should know the text of what he is playing, and that he conceives first in his head, or brain, what his fingers will transfer later to the keyboard; the fingers and brain must cooperate to give a satisfactory and artistic performance. One who has a mental concept of the composition he is to perform will far outrank in artistry one who merely has it in his musical ear and in his fingers, and who, more or less by chance, is able to get safely through.

This is an instance of what well-rouled out phrases do not accompany desultory playing. One must be able to think each one individually, must play with his head before he can reproduce it convincingly on the instrument.

Playing should be the realization of an idea that exists in and emanates from the mind. Leschetizky, in his latter-day teaching, insisted more and more upon this kind of practice, as his idea was to have a mental image of each phrase before striking a key. Of course, a good deal of knowledge of every passage must be gained before it can be rendered in audible tone, the mechanical side and harmonization being analyzed, for which a certain amount of harmonic knowledge is better, not only most helpful, but well-nigh indispensable. After the technical content is disposed of, the artistic side is considered from every viewpoint of color and contrast; all, in the way of adroit pedaling, dynamics, and everything that aids expression is carefully studied until one catches the spirit of the music, feels the intent of the composer, unveils the very soul of the composition and strives to interpret what he hears.

## Mental Images of Phrases

By mental images many people think that a picture of the notes as they appear in printed notation is meant. Not until you can conceive of music apart from notation do you have a really musical concept. When you think of the tones of the cuckoo, the whippoorwill, you do not see printed notes. When you hear the chimes of a church, you do not think of printed notes. Learn your piece so that you can dream of sound. Practice thinking of phrases in different tone qualities—the oboe, the trumpet, the violin, the organ, etc. Forget how the passage appears in notation and think of it in the real musical sense as a river of tone with many currents.

After the preliminary study is made, listen well to the piece, and then try to reproduce upon the instrument with the head, and keener one's mental ear the better he can do this. This result does not come up to the ideal, practical mentality at first, however. Nothing is so fascinating as trying to realize an idea, and though it be elusive and the task prove a bit wearisome, surely one gains through trying, for he will come nearer to his lofty goal by keeping it constantly and persistently before him. As applied to technical practice ten minutes of thought-directed technic is worth a whole hour of mere muscular activity aimlessly pursued, *e.g.* the player knows that an arpeggio is simply the first or second chord of G major, or a diminished seventh chord of a definite key and thinks that chord before he plays it, he is much more secure in the passage, and his playing will be more virile than if he

depends on a superficial knowledge and mere digital proficiency to bring him through. The latter, in a spirit of apathy, is apt to be blurred and become indistinct to the ear, and the result has been known to vanish. Realizing whether a passage is chromatic, diatonic, or a combination of both forms or of some other than those mentioned, has made astonishingly clear and facile fingerings for many a brilliant pianist of to-day. Technic is judged jugglery, but one has to know what to juggle and how to do it, and that is the "playing" which the head should do.

## The Brain Precedes the Fingers

When going through an entire composition the brain should always precede the fingers just far enough so that it can have the ability to dictate. The art of pedaling depends upon a knowledge of syncopation—the chord precedes the pedal. So art of brain dictation might be likened to pedaling and called mental syncopation. The entire composition realization follows. If there be not this precedence and the result is not artistic. There is great economy of time in dictating this, and also conservation of energy, since going over a passage a few times with concentration is worth more than many, many times without concentration. It provides a union of brain and muscles that accomplishes much in little, both as regards time and effort.

This is an instance of what well-rouled out phrases do not accompany desultory playing. One must be able to think each one individually, must play with his head before he can reproduce it convincingly on the instrument. Playing should be the realization of an idea that exists in and emanates from the mind. Leschetizky, in his latter-day teaching, insisted more and more upon this kind of practice, as his idea was to have a mental image of each phrase before striking a key. Of course, a good deal of knowledge of every passage must be gained before it can be rendered in audible tone, the mechanical side and harmonization being analyzed, for which a certain amount of harmonic knowledge is better, not only most helpful, but well-nigh indispensable. After the technical content is disposed of, the artistic side is considered from every viewpoint of color and contrast; all, in the way of adroit pedaling, dynamics, and everything that aids expression is carefully studied until one catches the spirit of the music, feels the intent of the composer, unveils the very soul of the composition and strives to interpret what he hears.

*Use Duets to Teach*

## Marring the Musical Text by Improvisations

By Hazel Howes Barron

It is not of infrequent occurrence to hear one who shows not even the slightest hesitancy in changing the musical text of a composition to suit himself. Many consider that the introduction of various notes expresses some sort of superior musicianship, and the player is often lauded by his hearers for this seemingly broad education and command of musical resources.

By turning for a moment to the consideration of another art, this action will become clearer and become indistinct to the ear, and the result has been known to vanish. Realizing whether a passage is chromatic, diatonic, or a combination of both forms or of some other than those mentioned, has made astonishingly clear and facile fingerings for many a brilliant pianist of to-day. Technic is judged jugglery, but one has to know what to juggle and how to do it, and that is the "playing" which the head should do.

(The small notes were played by the organist, the chord being held throughout.)



This was an instance where the player thought a small chord understringing when held for two moderately long beats. Instead of listening for the harmonic and endeavoring by bringing out each voice properly to produce a chord well worth listening to, he had seen a "hole" on the page which required "filling-in."

## Time and Expression

By Bond Roose

The essence of music is Time and Expression. To develop these, the teacher will find that, from the beginning, nothing is more easily done than the use of duets. With an experience of upwards of half a century, the writer is more than convinced that these are the best medium for impressing upon both children and crownings the necessity of keeping time. Ensemble practice, only, makes possible the performance of choral or orchestral works, practice till the performers can execute the music and still follow in every detail the wishes of the conductor.

Two excellent volumes for this purpose are those compiled by Joseph Low, for teacher and pupil; viz., *Teacher and Pupil* and *Tone-Blissdom*.

A modern volume along similar lines, but very melodic and interesting is, *Teacher and Pupil* by C. Koeling. Another book by the same writer is, *Mother and Scholar*. The *Time School*, by Czerny, consists of easy pieces in progressive order, which are admirable for the young.

These are of the greatest value as they give every type of these essentials, in works from the masters and in a form to be studied with the greatest profit; and they are a most profitable progressive order, which are admirable for the young.

There will be times when one's emotional mood may be such that he will play as if inspired and surpass any way he may have played before. Well and good—and may such moments come to every one and often!—but, on the whole, it is better to adopt a calm, deliberate, possibly a cold-blooded, but well-considered method of procedure, as it will make far more headway in doing a lot of mediocre, or even bad work, while waiting for one of these rare, inspirational moments to come.

Psychologists tell us there is a "curve" of learning. The interpretation of this is that up to a certain point, a person learns, but when the height of the "curve" is reached, fatigued sets in and regression instead of progression ensues. One must always consider the musical effects necessary from an artistic point of view. The brain, however, is working all of the time, even if the fingers are not. It is therefore best to give the brain occasional rests, not too frequent, of course, but sufficient to follow the demand of the curve of learning. Either rests for the brain to relieve the strain of intense application or exceedingly short practice periods must be adhered to in order to obtain the best results.

## Where the Blame Lies

By Alice McDougall

Mother, do you want to hear your daughter say some day?

"Oh, if mother had only made me practice!"

In these times when music is so much the essential in the education of cultured people, the child is apt to make that statement very vindictively some day when she realizes that her normal guardianship has not done her duty. One of teachers' chief aims is to instill into the immature adult, remember that it is you who take the blame. Even though you have to make a fight for it, see that your child's course is steered in such a way that there will be no regrets in after years.

## Marring the Musical Text by Improvisations

By Hazel Howes Barron

## Secrets of Success of Great Musicians

By EUGENIO DI PIRANI

This is the Twenty-first Article in this interesting Series by *Commendatore di Pirani*. The former ones were devoted to Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December of 1920); Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); Handel (June); Bach (July); Mozart (August); Haydn (September); Liszt to Leschetizky (November of 1920); Delibes (February).



## Johannes Brahms

AMONG the artists whose merits have been passionately disputed, not only by the public at large, but also by other famous musicians, is certainly Johannes Brahms. With Brahms it is not as with Wagner a question of agreeing or disagreeing with his principles or his daring innovations, but simply a living or dying of his music. Some one might say, "What is the secret of his life?" Brahms made him a member of the "Three B's Trinity," Bach, Beethoven, Brahms. Others, like Tchaikovsky, find that he lacks the chief thing in music—beauty. After all it is entirely a matter of taste. There are many musicians who, even recognizing the seriousness of his aims, and the extent of his knowledge, do not like his music. Others, on the contrary, swear that every note from his pen is a gem.

I shall try to navigate impartially between these two antagonistic cliffs and to find out what in his works captivated the admiration of one part of the music world and what on the contrary aroused the opposition of the other.

In Brahms' early days all his surroundings were musical and everything tended to foster the inclination he inherited from his father who was a prominent member of the Hamburg orchestra. Also his teacher, Marxsen, had the strongest influence on his subsequent work, fostering his comprehension and devotion to the older masters, especially Bach and Beethoven.

Meanwhile the problem of the future was before him and he realized that both composition and teaching were very uncertain means of earning an income. He therefore, in 1858, decided on becoming a concert pianist. In this capacity he played in concerts at Bremen and Hamburg with sufficient success to justify this determination, although some of the critics spoke very highly of his playing and said that his Brahms did not satisfy the demands of the critics. Although Brahms worked hard to perfect himself, there is a consensus of opinion that he was not a pianist of the first rank. In his later years he was conductor of the *Gesellschaft der Musikfreunde* in Vienna (1871-1873), he got evidence of a lack of interest in modern music such as was at hand in new and revolutionary works of such composers as Liszt and Berlioz; and when such a one was occasionally performed under his baton, there was no little enthusiasm in his interpretation that it made no impression whatever. He entertained, however, great respect for Verdi, speaking of him in glowing terms and was won over to his style by the personal habit of life, such as early rising, simplicity in clothing and unostentatious demeanour. Verdi resembled himself. Upon hearing Bölow speak in disparaging terms of Verdi's *Requiem*, Brahms went immediately to a music store, and obtaining the piano-forte score, read it through. When he had finished it, he said: "Bölow has made a fool of himself for all time; only a genius could have written that."

**Great Master Works**  
His German *Requiem* was given in 1868 in the Cathedral at Bremen, and was attended by many representative musicians.

The event of the year 1876 was the production of his *Symphony Op. 68* in C Minor at Carlisle. The critics of the day were very divergent in their views; some could make neither head nor tail of it, while others landed it to the skies. A second symphony, Op. 73, in D, followed after a short time. Another great work, the *Violin Concerto*, was produced for the first time by his old friend, Joachim, at Leipzig, in 1879. Like many other works of Brahms, its demands upon the listeners are considerable.

The beautiful playing of the clarinetist Mihálfeld, in Meiningen, inspired him to his *Trio for Piano, Clarinet and Violoncello*, the *Quintet for Clarinet and Strings* and two *Sonatas for Clarinet and Piano-forte*. Brahms humorously referred to Mihálfeld as his "Prima Donna."

In April, 1897, Brahms died, after having suffered for several years from a cancer.

In early life Brahms was slim and slight of build. As the years passed he took on weight rapidly. He was rather short, had sandy colored hair, and was clean shaven. By the time he was fifty he looked stout, shaggy and unkempt. Moreover, a thick beard hid much of his face. Though neat and tidy in his youth, he would later wear alpaca rather than broadcloth. An old shawl was the garment he preferred. His aversion to visiting England was due to his fear that good health would be sacrificed to arise from his dislike for continental society.

I became personally acquainted with Brahms in Vienna. As I was leaving the "Hoftheater" with him, after the general rehearsal of *L'Amico Fritz*, by Mascagni, I



JOHANNES BRAHMS

asked the master what he thought of the new opera. "I am not paid," he replied, alluding to the critics, "to have an opinion." This answer reflected Brahms' character most decidedly: contempt for criticism, disregard for everybody, Teutonic rudeness.

On another occasion at an evening gathering, where Brahms was present, a mediocre singer, out of deference for him, sang several of his songs. When she turned to Brahms, apparently expecting a compliment, he said bluntly: "Singing is difficult, yet oftentimes it is far more difficult to listen to it." I must add that the young lady was a good-looking, for notwithstanding all his extravagance, Brahms was very sensitive to the fair sex, if it was really fair. He would then have overlooked the mediocre presentation of his songs.

#### Rude But Amiable

In spite of his reputation as a rude fellow, I found Brahms comparatively amiable. He soon honored me with his autograph, the first measures of his famous song *On the Banks of the Wupper*.

Brahms was an inveterate smoker. He loved a good weed, but did not turn up his nose at a bad one. Erich Wolff, the composer, used to tell a story about Brahms' cigarettes. He had only just emerged from the Academy of Music at Vienna when he ventured to submit one of his first compositions to the redoubtable master and played it in his house on the piano. Brahms was in a cheerful mood, and showed his approbation of Wolff's composition. The young man rose to give him a bow that he did, the master said, "What a bow! It's something really choice." With that he took out of his cigarette case an Egyptian cigarette with a gold mouthpiece and handed it to the young musician, who received it with thanks and placed it carefully in his breast pocket. "Why do you put the cigarette away? Why not light it now?" asked Brahms.

"I can't smoke it," replied Wolff, "I shall take great care of it. It is not every day that one gets a cigarette from Brahms."

Thereupon Brahms opened his cigarette case again and said with a smile of satisfaction: "Then give me back the good cigarette; for your purpose a common one of the Austrian Tabacaregic will do just as well!"

Brahms never married. Although frequently on terms of intimacy with ladies, he does not appear to have got further than a friendly remarking to a friend: "Such a girl would make me happy." What he means in this way, however, was stored far back in his memory, which once formed were usually made for life.

In later years he became rude and uncivil. Always a son of the people he appears never to have put himself out to be particularly courteous. He became somewhat autocratic and on certain occasions when dining out he would not sit at his appointed place, but in a place chosen by himself, or, when the meal was arranged for the dining room, he refused to dine except in the garden.

#### His Sarcasm

His sarcasm was widely known. To a young composer who showed him a manuscript he said: "My dear, you will never become a Beethoven," to which, however, he received the unexpected reply: "My dear master, none of us ever will."

One day as a friend came to tell him to enclose a monogram to his memory, he exclaimed, "Let them make haste, don't delay a moment, or we will be forgotten before you put it up."

At the same time he was modest. On one occasion Joachim attempted to toast him as the greatest of living composers, but Brahms anticipated him by saying: "Here's to the health of Mozart."

When asked by the wife of Strauss, the Waltz King, to write something on her fan, he penned a bar or two of the *Blue Danube Waltz* and subscribed it "Not, alas, by Joachim Brahms."

He was addicted to the habit of snoring.

Georg Henschel, the singer, was much in contact with Brahms and did much in the way of introducing his works. On one occasion when he and Brahms arrived at a certain town they were given a double bedroom and Henschel anticipated the night with some alarm. As soon as the light was out Brahms was asleep and snoring loudly. Henschel, knowing that he would not sleep, went off to the porter and managed to secure another room. When the friends met in the morning Brahms said, "When I awoke and found your bed empty I thought, 'The poor fellow has gone and hanged himself.'"

He was not a good speaker. A great banquet was given at Vienna after the performance of one of his symphonies and was attended by many notabilities, includ-

ing Popper, the violoncellist. Brahms was asked to make a speech and began: "Gentlemen composing is very difficult, copying far easier; but that point my friend Popper can give you more information." Popper got up and said, "My dear Brahms, I have not told you that you are not alone in copying. I do not know if he is right in this; I only know that if I were to copy there is only one man I would consider worth copying and that man is Beethoven; but on that matter my friend Brahms can give you more information."

Brahms' love of music laboriously. It was his custom to keep his work in manuscript for some time and usually to hear one or two performances of it before allowing it to appear in print. He carries self-confidence, the example of which has been often mentioned. He said to me: "To George Henschel he said once, 'One ought never to forget that by actually perfecting one piece one gains and learns more than by commencing or half finishing a dozen. Let it rest, let it rest and keep going back to it and working at it over and over again until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. When it is beautiful it is an end in itself.'

This is surely a great principle in the secrets of the success of Brahms. Every composer becomes a better judge, a better critic of his own works when he lets them rest for a time, thus becoming like a stranger to his own creation and being more capable of judge of it objectively.

In the beginning of my article I said that Tschitschowsky had a definite theory for the music of Brahms. In one of his letters he gave me a very remarkable appreciation of the German composer: "Now, Composers, there is something dry and cold which repulses me. I never speak out his musical ideas to the end. He excites and irritates our musical senses without wishing to satisfy them and seems ashamed to speak the language which goes straight to the heart. \* \* \* It is impossible to say that the music of Brahms is weak and insignificant. He is never trivial, but he lacks the chief thing—style. Brahms commands our respect. We must bow before the original purity of his aspirations; but to love him is impossible. I, at least, in spite of much effort, have not arrived at it."

#### Sealed Book

Brahms is a sealed book. Not only can he not enjoy it, but it is apt to repel him. The reasons are that he is not made for the expression to popularity which, indeed, he always despised. He is not particularly somberness, which reveals at every moment the Non-Genius, and the lack of spontaneity. We find often the craftsmanship overshadowing the artist. In his works the feelings of calculation are predominant over the feelings for beauty. I would mention as most prominent points in Brahms' career:

His devotion to Bach and Beethoven and the deep absorption in study of their works.

The habit of long periods of rest and rest until he could criticize them with cool objectivity.

On the other hand he fell into the other extreme where calculation suffocates spontaneity and inspiration.

#### A MOST ADMIRENED AND MOST OPPOSED COMPOSER

#### Autocratic Teaching

By C. W. Fullwood

Practically to my work as a music teacher, I was an assistant in a country school. One day the principal told a pupil that he must believe a thing because he, the teacher, said it, without giving the pupil a reason. The pupil had a right to know the why and wherefore of working out the problem in the principal's way. His way is autocratic teaching.

In the relation of music teacher and pupil, I am always pleased when a pupil asks questions. The inquiring mind is the first sign of a pupil's interest in his or her study, and is a good sign of progress. Indeed, the main objective of the teacher's work should be to arouse the mind of the pupil, that he should think for himself as to the how and the why of doing a thing. The teacher should explain to the pupil, according to musical rules, the reason for doing.

The aim of true teaching is to make the pupil self-reliant by a thorough knowledge of the principles of music and form and musicianship, plus his individuality. Sympathy, kindness, and true helpfulness are absolute essentials of a successful teacher. This is the democracy of teaching.

Popper, the violoncellist, Brahms was asked to make a speech and began: "Gentlemen composing is very difficult, copying far easier; but that point my friend Popper can give you more information." Popper got up and said, "My dear Brahms, I have not told you that you are not alone in copying. I do not know if he is right in this; I only know that if I were to copy there is only one man I would consider worth copying and that man is Beethoven; but on that matter my friend Brahms can give you more information."

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James Gibbons Huneker

James Gibbons Huneker  
1860-1921

The passing of James Gibbons Huneker (Feb. 7, 1921) removes one of the greatest critics of music, art, literature and drama the New World has produced. At one time Mr. Huneker was editor of *The Etude* and during the better part of his life held cordial relations with its publisher.

Mr. Huneker was born in Philadelphia, June 31, 1860. He was a grandson of James Gibbons, the Irish poet and Mr. Huneker, a well known organist. He was related to Cardinal Gibbons. He graduated from Roth's Military Academy in 1873, and then studied law and conveynancing. He then decided to become a musician and devoted his attention to the piano, studying in Philadelphia with Michael Cross, and in Paris with the famous Chopin pupil, Georges Mathias. Next he became attached to the National Conservatory in New York where he was associated with Rafael Joseffy for ten years.

Little by little he devoted his attention to musical criticism; and in 1902 he became the critic for the *New York Sun*, since which time he has occupied similar positions on many leading papers. His interest in literature, the stage and in painting led his remarkable mind into these fields and his opinions were eagerly read here and abroad.

Many of his journalistic writings were later collected and published in book form. By many has been ranked with the greatest English and continental critics. His *Chopin, The Man and His Music*, 1900, *Mezzotints in Modern Music*, 1899, *Overtures*, 1904, *Iconoclasts*, 1905, *Friars*, 1911, and *Steeples* in 1921, are among his best known books. *Old Fogy*, which originally appeared in *Time* many years ago, was a *non de plume* of Huneker in which he delighted. The *Old Fogy* sketches were collected and printed in book form, in 1913. They are especially brilliant and helpful criticisms of great use to piano students and piano teachers.

Mr. Huneker was one of the most witty of all critics. He had the advantage over some others, owing to the fact that he actually knew music and could play. His style was always exceedingly interesting and "spicy."

### Sousa's Latest and Greatest March "Keeping Step With the Union"

As Mr. Sousa himself describes it: "When I first conceived this march I seemed to hear a splendid Military Band in my mind playing it down the street."

The publication of this new characteristic march will arouse much enthusiasm in musical circles. The piano solo arrangement of this number will be found upon the music pages of this issue of *The Etude*.

Just as the stirring moments of the Spanish-American War inspired his well-known march, *The Stars and Stripes Forever* so to present-day events brought about this new typical Sousa march, *Keeping Step With the Union*. This is a patriotic march in many ways, but it reflects too the spirit of *Marching in Step With the Union*. Lieut.-Commander John Philip Sousa, U. S. N. R. F., brings this thought strongly to the front in a strong, virile march. It is "American to the core," full of the swing, dash, pep and tunefulness of Sousa at his best.

In order to accommodate those who desire to make use of it under various conditions, the publishers, in addition to the original Piano Solo and Band arrangement, will issue it for One Piano, Four Hands; One Piano, Six Hands; Two Pianos, Eight Hands, and also for Orchestra.

Mr. Sousa has written appropriate verses which may be sung to the melodies of this march. This feature will be of value especially where it is used for patriotic gatherings or school purposes.



LIEUT.-COMMANDER JOHN PHILIP SOUSA, U. S. N. R. F.  
A Familiar Pose of "March King"

### A Hero in the Cause of Music

By Roberto Benini

In the list of those who have risked their lives in the cause of music, the name of Jacques Mandut should be written high.

What would be Jeune was imprisoned as a Huguenot. Mandut influenced an officer of his acquaintance to allow the musician to escape. At the same time he saved the composer's manuscripts from destruction by seizing the arm of the sergeant who was in the act of casting them into the fire. He persuaded the soldiers that the papers were perfectly harmless and "free," from Calvinistic doctrine or any other kind of treason against the league.

At another time he risked his own life in order to save the manuscript of his friend Balf.

AN illustrious Chinese philosopher, who rejoiced in the name of Confucius, said:

"Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices!"

Every action is measured by the depth of the sentiment from which it proceeds.—Emerson.

### THE ETUDE

### Why Our School Systems of the Past Have Not Done More to Diminish Crime

Famous Police Detective and Crime Expert Substantiates Need for "The Golden Hour"

Prior to proposing the plan for *The Golden Hour*, in which music takes an important part as a background, *The Etude* conferred with educational and sociological experts upon many phases of the subject in order that we might feel certain in our own minds that we were providing our readers with a thoroughly safe and sound altruistic work of almost limitless dimensions—a work that, in addition to being of immense ethical value to our country, would bring credit to the art and to the profession of music.

Just as had completed the plan and received the enthusiastic endorsement of great Americans, the *American Magazine* published an article by Deputy Police Commissioner Joseph A. Faurot of New York, our most famous expert upon the Bertillon System, the *Portrait-Postage* System, etc., for keeping careful record of crime and criminals. Nothing could possibly point out the need for *The Golden Hour* clearer than this fact, that the kind of education the world is receiving in most public schools, while reducing illiteracy, does not curb crime in the world. After noticing that there were a quarter of a million arrests in New York City last year, and telling why criminals find it so easy to take advantage of the public, Commissioner Faurot says:

"Most of our crimes, as statistics show, are committed by young men, between eighteen and twenty-five years old. In most cases, these boys become criminals because they have not had home training, or else have had the wrong kind of home training. If one or both of the parents are dead, or if they are both away from the home—either because they are at work or because they neglect the home—a boy drifts into bad company. Some parents think their children are 'smart' in disregarding authority. They even defend and uphold their children in acts of malicious mischief. It is almost a crime itself, against a child and against society, not to teach the child to respect authority. And authority, like charity, begins at home."

"It is a common mistake to say that most criminals are ignorant or illiterate. If this were true, criminality ought to diminish as illiteracy grows less common, but it has not done this. Here in New York State, the law requires all children under sixteen, who are in proper mental and physical condition, to attend school. Yet, as I said before, most of our arrests are of young men between eighteen and twenty-five years old. They have been brought up under this law, so they must have received at least a fair school education.

"Crimes such as forgery, embezzlement, obtaining money under false pretenses are committed by men who are neither ignorant nor illiterate. The recent bold thefts in the New York financial district were committed by an organized band of men directed by a master mind."

"Educated people are often charged with larceny, seduction, adultery, defrauding hotel keepers and landlords, as well as with robbery and homicide."

"The most convincing example of this type of case was that of Gordon Hamby, a recently elected, who in the commission of a robbery of a Brooklyn bank shot and killed two employees and, while in hiding after this crime in Washington, killed his own confederate during an altercation. Hamby had a liberal education, and was only about twenty-three years of age, and he thought nothing of taking human life."

"Tarde, a French student of criminal statistics, writes that in Spain, where the literacy counts for two-thirds of the total population, they register half the total number of criminals. In France, the proportion is seventy literates as against thirty-eight illiterates."

"One need not be a pessimist to recognize that the schools are without direct influence in diminishing the number of crimes committed. The saying that for every school which opened, a prison would close has never held true in fact. The only education which has an influence upon the child as to criminal tendencies, is that afforded by examples of conduct and by environment."

"MUSIC," says Thackeray, "is irresistible; its charities are countless; it stirs the feeling of love, peace and friendship as scarce any other mortal agent can."—THACKERAY.

### THE ETUDE

A vigorous Russian peasant dance, with a bold and infectious swing. Grade 3.

Moderato M. M. = 126

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\*From here go to the beginning and play to *Fine*; then play *Trio*.

To Mrs. Warren G. Harding

## KEEPING STEP WITH THE UNION

With sparkling rhythm M.M. = 120

## THE ETUDE

JOHN PHILIP SOUSA

## THE ETUDE

*In a singing manner*

## O, THOU SUBLIME SWEET EVENING STAR

From "Tannhaeuser"

R. WAGNER

A new transcription of this lovely theme. All the finish and elegance of workmanship characterizing the compositions of Eduard Schutt are to be found at their highest in this playable number. Grade 5.

## THE ETUDE

EDUARD SCHUTT

## THE ETUDE

ENTICEMENT  
MAZURKA DE SALON

A brilliant touch and sharp accentuation are required in this showy duet number.

Tempo di Mazurka M.M.  $\text{♩} = 126$ 

SECONDO

ALBERT LOCKE NORRIS, Op. 37

ENTICEMENT  
MAZURKA DE SALON

PRIMO

ALBERT LOCKE NORRIS, Op. 37

## IN KNIGHTLY ARRAY

SECONDO

One of the best marches that we have seen suitable for indoor marching. Four steps to the measure. Grade 3

Alla Marcia M.M.  $\text{♩} = 120$ 

\* From here go back to  $\mathbb{8}$  and play to *Fine*, then play *Trio*.

A charming illustration of some familiar verses  
by Robert Louis Stevenson. Grade 2½

## MARCHING SONG

In March time

SECONDO

## IN KNIGHTLY ARRAY

PRIMO

O.M. SCHOEBEL Op.68

Alla Marcia M.M.  $\text{♩} = 120$ 

\* From here go back to  $\mathbb{8}$  and play to *Fine*, then play *Trio*.

## MARCHING SONG

PRIMO

LOUIS VICTOR SAAR

In March time

Bring the com-band All in the most mar-tial man-ner March-ing dou-bley com-e! quick.

Willie cocks his high-land bon-net John-nie beats the drum. Mary Jane com-mands the party, Pet-er leads the rear, Jane.

Feet in time, a lert and heart-y, Each a gren-a-dier! Let's go home a gainl! *sf*

Now that we've been round the vil-lage,

## HOW SWEET THE MOONLIGHT SLEEPS

"Merchant of Venice" - Shakespeare

A melodious *Nocturne* in modern drawing-room style. Throughout there is the effect of two voices moving together. Grade 3.

Andante M.M. = 60

## THE ETUDE

E. J. DECEVEE

## THE ETUDE

E. J. DECEVEE

## SUNSET'S GOLDEN GLOW

Valuable as a finger study, as well as charmingly melodious. Grade 2 1/2.

PAUL LAWSON

Allegretto M.M. = 108

## GRAND MARCH OF THE GNOMES

To be played in jocular, characteristic style, with exaggerated emphasis. Grade 3

Maestoso M.M. ♩=96  
(Slow enough for short legs)

Soft and spooky

The Guards with their drums

softer

Fat Gnomes

Tired fat Gnomes  
In the distance, very soft

Coming closer

Look! you may see them.

**FLORENCE AMBER**

## THE ETUDE

## THE ETUDE

Letters from  
ETUDE Readers

## Luck and Music

## TO THE ETUDE:

Each issue of THE ETUDE is a surprise to me as I seem to find something new and better in every number. The editorial "Luck and Music" hit my case exactly; and like so many of your editorials, was a source of great encouragement. Luck hit me very hard at the beginning of my career. I set out to be an organist and worked as hard as any young student could. After I had been studying for two years I had a nervous affliction which the muscles of one of my limbs would not satisfactorily obey. It was terribly embarrassing to see musicians whom I knew were far less competent than I take fine positions. However, I resolved that I could go on with the manual work and could study the pedaling mentally. This I did for five long years, when the use of my limb gradually came back to me so that now I can pedal "anything." During all this time I read your encouraging and inspiring editorials and articles in THE ETUDE which reminded me how musicians had similarly surmounted the trouble. Now the very musicians whom I used to envy are behind me,—just because they kept on playing in a hindrance way while I was working to get ahead. Thank you again for your uplifting paper. I recommend it to everyone.

M. G. ELLIS, New York.

## Start with the Right Instrument

## TO THE ETUDE:

Be careful to give a beginner lessons on the musical instrument most suited to his tastes.

There was a child in my neighborhood who wanted to take violin lessons, but her parents insisted on piano instruction. Two years dragged by without any progress beyond the first few months. The parents tried to coax, then offered a prize, but all to no purpose. The child continued her pleadings to let her change to the violin. It was finally agreed upon and now for two years this child has practiced most enthusiastically and her teacher says she is a very gifted child.

Failure should not be attributed to the piano teacher, because it was not her fault that an uninterested child failed to progress.

The selection of the instrument should be left largely to the pupil. Every opportunity must be given a prospective pupil to see and hear all musical instruments; then they can form their own opinion about them. When they start lessons thereafter, it is a rare thing that they fall.

M. H. K., Alabama.

## Another Pupil Enrolled

LENNIE, my friend with the wavy, biscuit-like fingers, asked to take piano lessons, spending the period on pieces she had learned. No technique, scales or exercises for her. She hated them, she said. From a former instructor she had taken twenty-four lessons.

"No, Lennie, I couldn't do that, for the same reason Miss Bean's uncle gave a name. When she thought of training for a nurse in his hospital, she began with the operations of cleaning the hard work required in various ways to furnish the equipment of a well-trained nurse. But her uncle said, 'No; you must know all these things if you are to be responsible for the lives of

our patients.' Just so, your music would be a total loss of time, without your technique, scales and exercises. I would feel like one throwing a too-young bird from his nest into the air to fall to the earth and rise no more."

A week later Lennie came back with her first-grade book, ready to begin work.

FAE OLENE PROUSE.

To the Editor:  
I know a girl who cannot learn to read music. She can never play any piece she sees. She can only play pieces I have written, every note very clearly as a beginner would have. Now the same girl can play any piece of moderate difficulty with great skill. She has learned it by playing a few times. The trouble with her is astigmatism. It can never be cured.

Very truly yours,  
L. N. F.

I am delighted with *Celebrated Recital Songs* and am studying two of them under my vocal teacher, except to use a number of others.

MRS. PERY A. BAKER.

*Finger Gymnastics*, by L. Phillips, will prove invaluable in helping to build up a good technique.

Mrs. L. E. TOTTEN, Battle Creek, Mich.

## Testimonials

A. Sartori's *Two Melodious Study Pieces* for left hand are splendid. David Bishop's *Cello and Bassoon* is also excellent. It is the kind I have ever seen much better than I expected from description.

M. L. CAUGHEY.

An exceedingly pleased with the *Etudion* which came recently; I consider it a valuable and pleasing addition to my collection.

W. V. THOMSON, Dunsmuir, Cal.

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## Selim Palmgren



## The "Finnish Chopin"

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Studied piano at Helsinki Conservatory  
and in Berlin with Bülow and Busoni.

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An ornate and expressive number by a much-loved American pianist and composer. Play in a song-like manner with grace and delicacy. Grade 5

Molto adagio M.M.  $\text{♩} = 40$

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AM MEER

FRANZ SCHIERT

A splendid example of pianistic tone coloring; one of the happiest of Liszt's shorter transcriptions; of strong dramatic quality. Grade 8  
Transcribed by FRANZ LISZT

Molto adagio

*pesante* *p* *molto legato*

*con molto espressione*  
Be - fore us glanc'd the wide spread sea, With eve's last rays in

*vest* - ed, We sat in the des - o - late fish - ing hut A - lone and si - lent - y rest - ed.

*tremolando* The recit. mist crees a - rose,

*cen* the wa - ters heav'd, The

sea gull kept 'round us fly ing,

*molto rffz* a) 1 gard' up - on thy beau - teous eyes - Sweet one I saw thee cry - ing.

dim. *pp il canto mf*

a) These abbreviations indicate a repetition of the preceding figure.

b) Players having small hands may omit the upper notes of the left hand part, where necessary.

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*sostenuto*

The tears fell fast on thy dar - ling hand, And low be-side thee knee - ing, From that whitehand I sipp'd a-way The

*molto espressivo*

*cantando*

Ossia

tear drops o'er it steal - ing.

*tremol*

With recit

*fa* *cresc.* tal longing

con sumed from that hour, My

*b* *b*

soul and bo - dy wast ed.

*molto rffz* They

dim.

had, a - las! a poi's-nous pow'r, Those esclamato fe-ver-ish tears I tas - ted.

*cresc. molto* *rffz molto* riten.

## SONG OF SPRING

## REVERIE

Arr. by Otto Meyer

A real violin melody, broad and flowing. The lower notes of the "double stops" may be omitted, if desired.

## THE ETUDE

M. L. PRESTON

Allegretto M. M.  $\text{♩} = 48$ 

VIOLIN

PIANO

## THE ETUDE

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## MORNING IN THE CAMP

A delightful little teaching piece in semi-classic style based on a familiar bugle call. Grade 2

Vivace M.M. = 126

*mf animato*

*frisoluto* *mf*

*cresc.* *poco rit.* *mf*

*cresc.* *f* *poco rit.* *f*

*cresc.* *f* *atempo* *f*

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## THE ETUDE

FRANCES TERRY

## THE ETUDE

*pp*

is not ver - y wise. Ob the sand man's com-ing And yer bet-ter close yer eyes, oo

*mf*

close yer peep-ers, Cause the sand-man's com-ing And he'll take you by surprise, oo

0 you'd bet-ter close yer peep-ers,

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## A JAPANESE FANTASY

ROBERT HUNTINGTON TERRY

LILA G. A. WOOLFALL

Bizarre and characteristic; a charming *encore* song.

Not too fast

*p* *sempre staccato e piano*

A mer-ry, mer-ry maid am I, From the Isle of fair Ja-pan, I  
No care in all the world I know, In my home in the Flow-ry Isle Neath the

laugh and dance and sing with joy, As I wield my dain-ty fan, fan, fan,  
ro-sy glow of the peach tree blow, I sing and laugh and smile, smile, smile,

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Mr. Lieurance's latest song; not based on an Indian melody, but full of the spirit of the open air and of the great west.

## WILD BIRD

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THURLOW LIEURANCE

C. S. MONTANYE

## MY OWN ROSE

A tender little floral ballad, with a clinging refrain.

**Moderato**

**Con semplicita**

1. A world at spring-time, A lark's gay song,  
2. Spring-time must van - ish, Win-ter come near, But

**rinforzando** **dolce e più sost.**

A flush of sun-light Where shad-ows strong, A stream that's sing - ing, A gar - den fair, A dew-kissed rose-bud  
deepin my heart I'll - hold you dear, Time can - not touch you, Fair - er each hour, Ev - er you blos - som

**Refrain** **Con calore, ed un poco più mosso**

that's bloom-ing there, My radi - ant flow'r, My own rose, That you shall ev - er be, At twi-light or dawn-ing, affrettato

**rall.**

**a tempo**

Ev - ning or morn-ing, You bloom a - lone for me. Day by day New beau-ties you dis -

**cresc.**

close - Glow-ing your pet - als part, Twin-ing A - bout my heart. My own Rosel

**rit.**

**rall.**

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## THE ETUDE

A. LOUIS SCARMOLIN

## THE ETUDE

## Musical Opportunities in Motion Picture Theaters

At a recent convention of Moving Picture Musicians, organized by the *Moving Pictures News*, in New York, William Brandt, President of the Theater Exhibitors' Chamber of Commerce, expressed alarm over the fact that an adequate number of moving picture musicians were not to be had. Mr. Brandt represents five hundred theaters.

"There is no question at all that music is essential to the pictures. Quoting the practical exhibitor, these men rate music to a good picture as forty per cent, and music to a bad picture as ninety-five per cent. The exhibitor says: 'you see how essential music is to the program.'

"Now, let me say this—that the smaller exhibitor is not so unimpartial that music is the essential thing and that he must program rapidly. The motion picture is here to stay, we have arrived and we are going to stay! We are not an infant industry—we are one of the largest industries of this country. When the war arrived, the people had to find entertainment to forget their sorrows and where could they find a more pleasing form of entertainment

than the motion picture theater of to-day with a nominal price of admission?

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians, so that the small neighborhood theaters cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it. I have learned from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds; then what an easy lot the exhibitor would have!

"We have formed a market for good musicians. The theaters of to-day want a good musician, and a good musician should not find any difficulty in securing a good position.

"One of the problems is to get good organists. No theater that is being built or is built is complete without an organ. Sometimes the organ unfortunately stands bare without the organists, too often so. To conclude this, I want to say that with this conference I hope that some of the wants of the exhibitors will be satisfied."



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### The Coup de Glotte and What It Means

Its Part in the Understanding of the Old Italian Method

By J. Newburn Leiven

The following article from the English *Music Student* will be found helpful in the explanation of a much discussed subject.

The voice is a muscle and must be indulged in, just as with a talking machine. The larynx (Adam's apple) is the musical instrument, and the mouth (with the tongue) is the talking machine. The lungs, of course, supply the air which rushes through and tells the ear how you have adjusted your note and word-making apparatus.

#### The Coup de Glotte

This nozzle has two parts. One part, the false cords, whose function is to control the breath, to let it out in as narrow a stream as possible, unless one wishes to sing about ghosts or misty things. It is a great mistake in the first place to sing the light, allows it to come through, making less brightness and more shadow on to the eyes of the observer. Let us then take, as it were, a white globe; that is, let us put the mouth in the position for singing the vowel "Ah"; for which the mouth can just be opened a little and the tongue widened at its root, and proceed at once to consider the note-making apparatus.

#### Vibration

The function of every musical instrument is to create a vibration in the air, to agitate the air. On the piano this is done by a thin wire being struck by a hammer and set wiggling and vibrating, which is a second cause of the sound, which is arranged to give a certain note. Now this wire is so small that it cannot agitate the air sufficiently to make an impression on the ear drum of a listener who has not got his ear close to the instrument; so the wire is attached ultimately to a piece of wood which the wire can cause to vibrate in its own way, and this board can cause the air to create a strong air impression on people some distance off.

Now in wind instruments this disturbance of the air is created by bottled-up air itself rushing through an aperture. Of course—slightly to alter a famous cookery book—you must first catch your air! But you can catch the air; that is, air under the same pressure, will do for a great many different sounds.

#### Breathing

How to take breath is fortunately a matter that can be very clearly shown in a few moments, though to obtain perfection in the matter it will require a few weeks of constant care and study. Stand up with one foot a little in advance of the other, and let the heel of the front foot bring the heel of the other rise slightly from the ground, and lift the elbows slightly from the sides. Now let the head come over, and the raising of the elbow is to allow the head to come over the chest. Now imagine that you are bearing over a basin with the most delicate flowers, and you will find that this has a strong air pressure through the mouth to a point in the middle of the chest. Breathing is a natural power, the most natural, the most unthinkables thing in the world. Come on, let us begin. Allow the ribs to expand sideways and even at the head, and the chest a little that is all right. Do

not lift the shoulders or chest, but rather let them be expanded, mostly at the sides. Take care as you do this to allow the stomach to come a little into strain on any of the organs of digestion: we are filling the lungs properly, but the heart, the lungs, the stomach and easily moved ribs, which are trying to get back into their resting position, will exert a pressure on the heart, a pressure on the lungs, and a pressure on the diaphragm with the result that the heart is pressed towards the lungs, and the lungs are pressed towards the diaphragm. This is the difference between the "coup de glotte". The difference between the two starts is the difference between a tap controlling the water coming into a house, which is opened when the water is allowed to flow, and the garden, and the water is controlled, so that it is allowed to come up, the tap will be closed; if it is lowered and widened the tone will be rich. Which tone or what modification of tone it will require will depend on the sentiment of what you are singing. Throatiness comes from lowering a little bit called the epiglottis down on the larynx. It falls when one swallows, to prevent the food going into the cells of the larynx, to lower it more completely, though a keen student knows when it is open or shut down. Thus if your voice is throaty you must exercise your imagination and imagine there is a little lid right below the root of your tongue which you must keep up; that is, you must keep the throat open at the top if you wish to sing brightly. Of course, a somber effect is quite right in some cases, and control should eventually be obtained of the epiglottis, to modify the tone as you wish.

**The False Vocal Cords**

One must be taken not to let these two reach the larynx, or any other part. Should they do so the tone will be breathy. This is an effect wanted sometimes, but not in the case of singing. The false cords are involuntary, and can not be found in the larynx. They are found in the larynx, but by closing up the false cords. The larynx is the organ of the false cords, the mechanism of the voice "Ah" also of "Eh". For example, has three glide attacks, of the letter "Eh", and even the letter "Ah". It is the false cords pushing the breath very gently out of the chest into the throat, and the larynx is the organ of the false cords to make the rush of air necessary for the "Ah" and "Eh". It is the false cords that have the functions of controlling the breath, and the real cords begin to make the note, there is a precise snap; a resilient or paramastic contraction of the larynx and the false cords, the column of the breath and the false cords, which will be found invaluable in giving the voice greater power and more control. Both these attacks must be acquired, but not let the novice, who has not yet learned them, try them greatly for a few moments only.

The contact and pressure must be as light as possible, even when a *fortissimo* note is to be made. The student of the vocal art has said (it was not his practice) that that action should be performed with vigor, as in the case of making the letter "P". It is, of course, the same sort of mechanism as that of the letter "P", but while we want to hear in this case the action of the lips and breath very distinctly, we do not want actually to hear a bit of consonant in the note, as in the case of a vowel. It is a bit of mechanism the same as wind-instrument players use, simply wanted to mould the top of the column of the breath, so that it comes out at once, giving the correct vibration at the start, a thing quite impossible if the "glide of the

#### The True Vocal Cords

Now under these false cords are the real cords which make the note. These can only be put in motion by the will. No

#### A Remedy for Cataract Troubles

Mr. Arthur de Guichard in the Question and Answer Department of THE ETUDE recently noted that he would furnish our readers upon application with a recipe for a non-proprietary treatment for Cataract troubles. So many inquiries were received that it became inexpedient to answer them by mail. Therefore we announce herewith that Mr. de Guichard will conduct a voice department shortly which will include this suggestion for treatment.



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## How Singers May Help in Church Work

### Why Is the Male Voice Silent in Our Churches?

By Geoffrey O'Hara

[Mr. Geoffrey O'Hara, one of the most gifted of the present-day writers of songs, became one of the foremost song leaders during the war. He knows from actual experience what mass singing needs.]

"Good" rousing congregational singing in which everyone joins, old and young, regardless of any unusual ability to sing, is a necessary acquisition to a church. Nothing should be left undone till excellent hymn-singing is attained, not only in your parish, your own parish, but also in every parish in the country, in every town and byways, the nooks and the corners, to the remotest parts of our land."

Never before was anything like this presented on a national scale, and now, instead of the church being confronted with a THEORY on this important subject, all that has to do is to take advantage of THE PRACTICAL. The following singing idea which has fairly swept the country in the past four years, and, more important than this, take advantage of the singing army created during the war, two millions of men from every part of the country, who were taught the delights of singing as a part of their daily routine. And, in this connection, it must be forgotten that there were developed thousands of song-leaders in the army.

The writer was for three years president in a church where the vestry went on record, saying that he developed the best congregational singing the church had ever known. Also, he conducted the church choir, which was adj. to Camp Oglethorpe, where the writer was army song leader, he built up the local Community Chorus from its third successive failure (so he was told by the local Music Committee), till he turned away hundreds from the choir. No matter how poor, weak, thin, or unattractive you are, you can sing if you want to.

As a result of these experiences, the writer has found that, practically speaking, two simple rules are ample for the development of massed singing—first, song, or hymn must be in a key calculated to let the male portion of the gathering sing easily the top notes; secondly, strict rhythmic, pulsative time must be observed, and the tempo must be slow, but whatever time is set must of necessity be well defined, accurately pointed. It is a fallacy to think that a chorus must sing "brightly," or, in other words, quickly, in order not to drag; for, if the leader will only teach the art of proper accent, slow rhythmic division of notes, and the result, giving the effect of brightness, which some think can be gotten only by rushing the life out of a song.

#### A Rare Jewel

These men went through a regular song-leader's course conducted by the army in each camp in the United States. This work was under the auspices of the War Department itself; and the names and addresses of all these song leaders are obtainable. It is not necessary to say, that every parish in the land and there may now be found a song leader available where none previously existed. This training of song leaders was also extensively promoted by the Y. M. C. A.; and they, too, have their list of men in every county in the United States.

These facts, and the need of practical constructive action, the value of which, in the minds of a great many, is so great and priceless that the possession of the opportunity to develop wonderful congregational singing everywhere is like the possession of a rare jewel. It is within our grasp to do or not to do.

It is the purpose of this article to point out the difficulties in the way of obtaining a high-pitched hymn which we find in our books of praise, which is the key of E flat. The hymn book of the Church of England, in England, where the average run of men's voices is higher than in this country, has served as a model for us; and, whereas, in England the hymns have been pitched to suit boy choirs, in this country congregations sing much lower average voice, and therefore need to sing for the sake of the congregation, as well as for scientific validity.

Take the hymn, *Outward Christian Soldiers* for instance, which appears in a number of hymnals in the key of E flat. It might be said, "Well, you can't not hymn printed down a whole tone in the key of E flat?" Then there is *Holy, Holy, Holy*, in E natural. Why print it in E; when so many organists find it more suitable in E flat? That art of transposing which is very well for the most skillful organists in our larger cities, would be very well for the less skilled organists at the organs which are obliged to play the hymn in the key in which it is written and find that sometimes note too easy? Then we turn to *Brilliantest and Best of the Sons of the Morning*, and we find it in the key of A; why not A flat? Here are there all through the hymns are there instances of tuning pointed too high for men. The writer could cite many hymns which in his judgment should be lowered at least one whole tone.

Now it is the writer's contention that in the future the singing of congregations will be good in exact proportion to the participation by the people. It is idle to say that the people are not interested in the singing of the church. The writer has too many times heard men sing in lodges, at club dinners, etc., to say nothing of the inspiring gatherings in the camps during the war periods. Men can sing, and their expense a little that is all right. Do



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### Clearer Voices—Wider Range

As you sing, these experiences, the writer has found that, practically speaking, two simple rules are ample for the development of massed singing—first, song, or hymn must be in a key calculated to let the male portion of the gathering sing easily the top notes; secondly, strict rhythmic, pulsative time must be observed, and the tempo must be slow, but whatever time is set must of necessity be well defined, accurately pointed. It is a fallacy to think that a chorus must sing "brightly," or, in other words, quickly, in order not to drag; for, if the leader will only teach the art of proper accent, slow rhythmic division of notes, and the result, giving the effect of brightness, which some think can be gotten only by rushing the life out of a song.

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### The Top Limit

From opinions gathered from a multitude of sources and from the personal experience of the author of the male voice, the writer states unequivocally that E flat is the limit for men singing the air or melody in unison; and therefore suggests that all hymns be made to abide by that rule.

The Top Limit is the limit for which the author of the male voice, the writer of the male voice, is so great and priceless that the possession of the opportunity to develop wonderful congregational singing everywhere is like the possession of a rare jewel. It is within our grasp to do or not to do.

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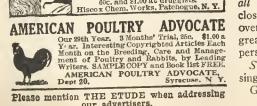
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want to sing, will sing; and the fact that they sing upon so many occasions, sing so well and with such heart and spirit, out of all proportion to the time spent in class, and together with the fact that the writer, using the methods proposed in this paper, has developed congregational singing till it was quite satisfactory, forces but one conclusion; and that is the subject of this paper.

The men have been trained not to sing, their singing has been innocently discontinued, their voices have been lost, and the task of getting them back again has become almost impossible in our churches. There is a way out, and as compared to other much more arduous tasks which the church accomplishes, it is quite simple. In fact, it is just so much pleasure; it becomes instead of a task, a joy, an abundant delight. What could be more so than the development of singing in a parish one of the greatest needs of the church? What could be more profitable for dispelling passing troubles, for clarifying national discord, for letting individuals express themselves, for making a congregation get together and pull together. In other words, there is yet no power discovered which will make people work together as will the habit of singing together. The great power was recognized by the church for it was he who first introduced congregational singing. In his time the people were not allowed to sing, and when he started this innovation it worked like magic. From that minute the Reformation was an assured success.

The point that must not be overlooked is that, if the music is improperly pitched to the ear, the people will sing it except they shout and injure their vocal organs, the fact that the singing is not good cannot be charged to the text of the hymns, but strange to say, there are those who would have us believe that it is so.

**A Few Suggestions**

Here follow a few suggestions which helped the writer in his work:

*First.* Hymns must be in keys calculated to let the most singing.

*Second.* No organ must go above E flat. If it does, don't sing it. This rule applies to the present, the reconstruction period for decadent mass-singing. The future will take care of itself. But now, no hymn above E flat; for even one high hymn in a service will entirely destroy singing morale.

*Third.* Recollect that low hymns will pick up the men, and most of the women (for example *Abide With Me*); whereas high hymns have the opposite effect.

*Fourth.* The writer has seen demonstrated time and time again that a loud organ or a large chorus choir does not necessarily produce good congregational singing, but often produces the reverse effect. The reason is, no organ or choir, in this regard; and what may work wonders in one case may work havoc in another. Some of the best singing often may be heard where there is no organ and no choir.

*Fifth.* Good results often follow soft singing. This tends to give the weak voices in the congregation courage and also helps them think that they are afraid to sing like their neighbor here. Weak voices like to hear themselves sing quite as much as the loud voices.

*Sixth.* Remember that, in the final analysis, congregational singing, like anything else, is good only when the very last person in the church is singing. The rule is *roll or none*—and it is good to come as close to that as possible. Don't be elated over the "inanity and noise," but prove paternity by bringing in that "hundredth" person.

*Seventh.* Don't forget that everyone can sing, and wants to. Good results follow the setting aside of

one night a week for the sole purpose of teaching the congregation to sing. This has been done in many ways. The writer suggests that the Sunday School or parish house be used and the meeting be a social gathering for the express purpose of community singing.

We trust these suggestions carry an appeal that will reach the "powers that be" in every parish, and that the necessary steps will be taken to correct a most unfortunate condition. Let us have a singing church, for has not the Psalmist said: "The song of the righteous is a prayer unto me"? If we can acknowledge this as a truth, then we not say that a singing church is a praying church? Let us sing the sweet voices of humanity, and with much pleasure, profit, placing within reach the possibility of a wider order that truth and righteousness may be more fully established through its great power, the borders of which we have just begun to dwell upon.—From the *Musical Monitor*.

**The Other Caruso**

The fame of Enrico Caruso, who has recently recovered from a very serious illness, is so widespread that it is difficult to realize that there was once another Caruso in the musical world who was quite distinguished in his way. This was Ludovic or Luigi Caruso. He was born in Naples in 1514, and died in 1822. He composed sixty operas, four oratorios, four cantatas and many masses. From that minute the Reformation was an assured success.

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**Good Study Songs**

There is no better song for the acquisition of a beautiful legato than Handel's *Rejoice! Serau al Cielo!* (*Cast from Thy Broth That Sadness*). It flows along smoothly in an easy range, and affords a splendid opportunity for "spinning the tones" and controlling even, equal breath emission, which, like a fair, steady wind, carries along the waves of tone. Any inclination on the part of the pupil to sing this always at full voice should be restrained by employing the simile of an athlete who would not think of starting out with heavyweight performances.

The folk songs, another valuable source for study, in the folk songs we find everything in which the human soul is moved to plastic expression; the joy in sunshine; the jubilant cry of resurrected nature in the springtime; the love of field and forest; the exhilaration of the chase; the elation and sadness of war, and, above all, the joys and sorrows of love. The genuine folk song is a direct outgrowth from all affection; it is short, simple, and has something robust, wholesome, and naive; often coarse; at times it is melancholy, courtly, humorous, but naive and naturalness are its outstanding characteristics.

*Fourth.* The writer has seen demonstrated time and time again that a loud organ or a large chorus choir does not necessarily produce good congregational singing, but often produces the reverse effect. The reason is, no organ or choir, in this regard; and what may work wonders in one case may work havoc in another. Some of the best singing often may be heard where there is no organ and no choir.

*Fifth.* Good results often follow soft singing. This tends to give the weak voices in the congregation courage and also helps them think that they are afraid to sing like their neighbor here. Weak voices like to hear themselves sing quite as much as the loud voices.

*Sixth.* Remember that, in the final analysis, congregational singing, like anything else, is good only when the very last person in the church is singing. The rule is *roll or none*—and it is good to come as close to that as possible. Don't be elated over the "inanity and noise," but prove paternity by bringing in that "hundredth" person.

*Seventh.* Don't forget that everyone can sing, and wants to. Good results follow the setting aside of

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## Department for Organists

Edited by Well-Known Specialists

"The eloquent organ waits for the master to waken the spirit."—DOLE

### First Studies in Organ Playing

By Dr. George H. Howard

CAREFULLY defined legato touch may be illustrated by the teacher and pupil in a few elementary exercises selected from the book, to be practiced between lessons, using the register before specified, and no others.

Method, James Rogers' *Graded Materials for Pipe Organ*, Merker's *Organ School*, or Rink's *Organ School*, edited by Rogers, are, as yet, unsurpassed for these beginning lessons.

This touch should be studied with double tones as well as single tones. A few necessary modifications should be observed. For example:

The following can be played strictly legato with the simplest fingering:



But the following needs a special fingering in organ music, as indicated:



or thus:



In this elementary practice an exact moment for making each change of finger should be required. This change should be first on the note E, afterward in the note G. In No. 2 the second finger should be placed on E at count "two" (the two fingers (3 and 2) thus resting together on the key through the count "two" until the word "three," at which moment the third finger should be released).

In like manner, on the note G, the fourth finger should be placed on the key with the fifth finger at count "four" remaining on it until count, when the fifth finger is released (counting 1, 2, 3, 4).

These exercises should be practiced in all keys, observing the different locations of the fingers in different keys. Some are harder than others. Some of the exchanges on the black keys will be found quite hard unless the finger tips are carefully adjusted each to its key.

For example, No. 3, when played in the Key of E, would be:



It should, however, be noticed that, in the third measure the tip of the third finger must be placed farther on its key (G2) than usual; then the second finger, in substituting, will have no lack of room on the same key. With the following fingering (ordinarily permissible in piano playing, but not so much in organ music):



(This fingering is, of course, suitable when needful for quick successions at a sacrifice of legato effect) But in No. 4, as the thumb plays C, followed at once by

D, there is a gap between them and thus the succession is not legato, for it unavoidably sounds thus:



The break, shown by the rest, is more noticeable, as a rule, than that in piano playing; it is more noticeable, for it demands to avoid it by means of the fingering shown in No. 2 or No. 3, of which No. 2 is the better.

Exercises of the same kind for the left hand may also be given.

Conceitful study is a most indispensable feature of all music, in organ instruction.

A very practical direction at the beginning might be, "Shut your eyes, keep them shut and *explore*."

That is, the first acquaintance with the pedals may well be made with closed eyes, while *exploring* the pedal board slowly with the point of the foot, naming each key as it is touched.

*All pedal exercises should be played for three months without looking at feet or pedals, except as sometimes directed by the teacher.*

Next, particular keys may be called for by some such routing as the following:

Realize mentally (eyes still closed) that middle C of the pedals is between two black keys, B and C2; place the toe, right foot, in that space; then draw it back a little and toward the right so as to find C. Realize it fully without opening the eyes.

Realize the same for the following:

Find other keys by similar processes, *always with eyes closed*, and always gaining the conception of the location.

Such a conception of location (never depending on seeing, but always depending, instead, on exact thinking) ensures great certainty and, finally, after a few months, the greatest facility.

Successing lessons, as a rule, should be occupied, for five or six weeks, with the following topics:

Manual Training (from Organ School).

Fingering, Legato Touch; Simple Hymn Tunes with the pedal, studying their fingering and the specific applications of the organ to these voices; (one added in this connection), recitations from the organists upon (a) the structure of the pipes, (b) the four classes of tone-quality, (c) classifications by pitch.

These recitations can rarely be dispensed with, as few students will, otherwise, be steadfast in keeping on with, their needful study. The teacher needs to use no more than five minutes for this purpose, as a rule.

Further exercises in finger-substitutions will be found in the two Organ Schools mentioned. These exercises should be kept well in hand by means of careful mental preparation, namely, by learning, before beginning to play (a) the exact order of finger-successions; and (b) the exact count (or half count, or quarter, count) on which the change will best be made. This "fuzziness" pays well; its good influence lasts forever and saves a great deal of study time in a month or a year.

Standard hymn tunes should be learned by heart. They should be fixed in the memory, never to be forgotten. They should be stored up as treasures. Some of them are harmonically and melodically actual gems, forever beautiful, and as such should be played "by heart" in the best sense of the phrase. Two or three learned and unexpectedly tested by the teacher each term would suffice for good educational progress.

### Ensemble Music and Exhibition Pieces for the Piano

(Order by Number)

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4393 Gipsy Rondo...J. Jaydu-Krueger \$1.00

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6177 Grand Gob Brillante...Wolkenhauer .75

7201 Promenade Polka.....Engelmann .75

8100 Snowballs.....Ringius .75

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14453 Camp of Glory...Edward Holt .75

14460 The Flitter...C. Chamade .75

14461 The Flitter...C. Chamade .75

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Two Pianos, Four Hands

7274 The Mill, Op. 75, No. 2...Albert Ladd .40

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### America's Contribution to Art of Organ Building

By Ernest M. Skinner

From an Address Made at the Convention of American Guild of Organists, June 22, 1920

We are living in a significant day. We

are in a period of transition. The

advent of electricity has completely revo-

lutionized the organ mechanically and

mentally. It is inevitable that it will do

as much for organ playing. This is ob-

viously so, since its two elements, techni-

que and tone color, are almost completely re-

organized.

As is inevitable in any progress, we

have doubters and pessimists, both as to

builders and players. People are apt to

forget that this is a tradition not but a

state of precedent. Gluck, in all his simple-

ity as we hear it, was called a revolution-

ist. His successors were in turn charac-

terized in the same way, and we are

still at it with Richard Strauss and

Debussy. So Barker with his pneumatic

organ produced the swell-box. The last

to take it up was Germany. Rhein-

berger refused to have anything to do

with the swell-box.

As is typical of adjustable combination

action most used in America was germi-

nated by a Frenchman, partly developed by

an American, very much refined and fur-

ther developed by a Canadian and com-

pleted by an American, who gave an in-

dividual pneumatic to each combination.

The type of adjustable combination ac-

tion most used is the electric action was un-

used because too much dependence was

placed upon electricity alone. The amount

of force exerted by the electric-magnet in

a well-designed organ bears about

the same proportion to the total power

of the organ as the lifting power of an

elevator bears to the effort required to do

it. The successful action combines electric

currents with mechanical power in a

remarkable degree.

I regard as far from being an

absolute silent action as the last remain-

ing step to be accomplished mecha-

nically. It is no slight task to

achieve absolute silence in an action oper-

ating on a high wind pressure at the speed

required by the modern organist. I

regard as the most important

hindrance to the progress of organ

building is the mechanical difficulties of

the organ action. If you can get that it

is all right, then the leaders of any

day are measured by comparison of

our age. What we may be compared with

is the organ action of the 18th century.

What we may be compared with is

the organ action of the 19th century.

I think America has

improved the organ action, as a rule, to

the extent of 50 percent.

What is America's

contribution to the art of organ building?

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## Department for Violinists

Edited by ROBERT BRAINE

"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

### Sons Harmoniques

An ETUDE reader writes to inquire how a passage in harmonics, in an arrangement for the solo violin, of Braga's *Angel's Serenade* is played. As such passages are quite common in solo violin playing, an explanation will be of general interest. Such passages are often marked as *sous harmoniques* (French) or "harmonics" in English. The upper staff of the present example gives the passage in simplified form, without the use of harmonics.

### ANGEL'S SERENADE



the same as those in the staff above, only they are in the octave higher in pitch.

In playing harmonics, violin students often bow too lightly, thus producing sounds which are too weak to be of much practical benefit. The bowing must be elastic, and sufficient pressure must be used to overcome the resistance of the string.

As a preliminary to playing artificial harmonics, as harmonics are styled without two fingers, it is well to make a reproduction of the staff of the scale in artificial harmonics should be made. These scales are found in every advanced violin method or instruction book. Tables of single and double harmonics, with their fingering, can be found in Sevcik's *School of Violin Technique*, Book 2.

In Paganini's concertos and miscellaneous pieces, long strings of natural and artificial harmonics, both single and double, are met with, some of them of great difficulty. Indeed, it is not uncommon to hear some of these double harmonics miss fire, even when attempted by world-famous violinists. Guir, in his work about Paganini's playing, gives an interesting account of the wizard's feats in playing double harmonics.

### The Ubiquitous Strad

All the notes in measure 1, lower staff, are played with first position fingering, except that they are played as harmonics, so that the first finger is lightly, instead of firmly, down to the fingerboard. The first note in the second measure is produced by pressing the first finger firmly on the fingerboard at its usual place in third position fingering, at the same time placing the fourth finger lightly on the string at the interval of a fourth above the first. The student of string harmonics will be interested to note that this Etrusco is from people who see the familiar Strad label in their violins, and jump to the conclusion that the name is the same. The third note is produced by placing the first finger firmly on the A-string (first position fingering), with the fourth finger lightly touching the string. To produce the fourth note place the first finger on the A-string, at D (third position fingering), with the fourth finger touching the string at the interval of a fourth above the first. The third measure is produced by pressing firmly on the E-string at G (second position fingering), with the fourth finger touching the string lightly a fourth above. It will be noted that in all the notes in the second and third measures, two notes are indicated and two fingers are involved, but only single tones are produced, the fingerboard, or is pressure on the string, thus producing harmonic sounds. The clearness and intonation of the harmonic sounds depend on getting both fingers at exactly the right place on the string, otherwise the harmonic tone will either not appear at all, or it will be out of tune.

The Beginning of Modern Sheet Music

Practically all modern sheet music is engraved and not made from printed types. No one has yet invented a process of printing music from type, that will compare with the clean, clear, sharp effect produced by printing from engraved plates and the process following the first record of music printed from engraved plates is that of a Purcell work, *Sonatas in Three Parts*. This was made by Thomas Cross, a London engraver, in 1683. Cross also kept a music shop in London. As near as we can tell he invented the process by which millions of copies of sheet music are now sent forth every year.

### Amateur Ensemble Playing from the Violoncellist's Standpoint

By G. F. Schwartz

The amateur cellist, in addition to mastering the technique of his instrument, is almost certain to encounter two difficulties: On the one hand, there is the rather limited knowledge of really good "cello music," and on the other little or no possibility of access to a good orchestra.

It seems strange, under these conditions, that the rich and extensive field of ensemble music is not more extensively investigated. The cellist who is willing to make the effort is not unlikely to find in other string players who will be glad to teach him the ropes. Too often, perhaps, the cellist waits for the violin—whose main interest is likely to be centered in solo and duet (violin and piano) playing—to take the lead. If, however, he has a reasonable amount of technique and musicianship, and is not too lacking in personal initiative, there is no reason why the cellist himself should not be successful in directing an amateur ensemble group.

Groups of stringed instruments, especially, who are willing and able to acquire sufficient technique to take the "cello" part with their pupils, will find that they have instituted an invaluable means of stimulating the enthusiasm and intelligent musicianship of those of the pupils who are sufficiently advanced to participate.

Notice to these works the numbers of the Payne "Pocket Scores" will be used. These inexpensive little books are really an excellent character that it would be a misfortune not to investigate it. The *Trios* by Pache, Op. 116, will do nicely to commence with. The middle movements from Beethoven, Op. 1 Nos. 1 and 2 may follow, as well as all of Op. 1 No. 3. Of Quartets for pianoforte and strings, which are not included in the Payne, by Beethoven, will perhaps be best to begin with. The splendid Quartet by Foote, Op. 23, and also Op. 38, by Rheinberger, will well repay study though they are not very easy. Compositions for string quartet with piano which are not too difficult for amateur purposes are rare. The Schumann Quintet, Op. 44, is standard work for this group. The Quintet, Op. 76 by Jadassohn is perhaps slightly difficult, and it contains at least one beautiful movement which is not too severe a task for amateur players—the third, *Sostenuto*. The expense of the music which may be

### THE ETUDE

Although the combination is less perfect for acoustical reasons than those already referred to, the literature is very extensive and of such an excellent character that it would be a misfortune not to investigate it. The *Trios* by Pache, Op. 116, will do nicely to commence with. The middle movements from Beethoven, Op. 1 Nos. 1 and 2 may follow, as well as all of Op. 1 No. 3. Of Quartets for pianoforte and strings, which are not included in the Payne, by Beethoven, will perhaps be best to begin with. The splendid Quartet by Foote, Op. 23, and also Op. 38, by Rheinberger, will well repay study though they are not very easy. Compositions for string quartet with piano which are not too difficult for amateur purposes are rare. The Schumann Quintet, Op. 44, is standard work for this group. The Quintet, Op. 76 by Jadassohn is perhaps slightly difficult, and it contains at least one beautiful movement which is not too severe a task for amateur players—the third, *Sostenuto*. The expense of the music which may be

### Cushions and Pads

The average violin player usually finds it necessary to employ some kind of a cushion or pad, in addition to the chin rest, to enable him to hold the violin in the proper position. The cushion or pad for the violinist is of real value. The advantage (P) for Payne's "Pocket Scores" is used throughout the text. Of the Haydn Quartets the following are suggested: (P) 170 in B<sub>b</sub>, sometimes known as Op. 1, No. 1, is perhaps the easiest of all. The frequent combination of viola and cello parts in the octaves makes this little work an especially useful one. The same may be said of Op. 150, especially the *Adagio Cantabile* movement, may follow. (P) 108 in C is more difficult and will require careful study. It is however very attractive, particularly the closing movement in the form of a fugue on four subjects. (P) 3, containing the popular *Theme with Variations* on the Austrian National Hymn, is almost a *sine qua non* of the string quartet repertoire; and, although rather difficult, is too good to be overlooked.

### Mozart Quartets

The Mozart Quartets are for the most part more advanced and require very difficult execution. There is, however, no good reason why amateur players should not attempt to study them. The middle movements of (P) 32 are perhaps the least difficult of Mozart's contributions to string quartet literature. The middle movements of (P) 33 are also possible.

The whole of (P) 1 may also be attempted if the tempo is not too rapid. The whole of the "Hunting" Quartet, (P) 34, may serve to complete the introduction to Mozart.

Two very popular movements may be obtained separately. These are the *Adagio Cantabile* from Tchaikovsky's Quartet, Op. 11, and the same "Music of the spheres" from Brahms's Quartet Op. 17, No. 2. Neither of these is much more than moderately difficult.

If by some happy chance a good clarinet player is available, the Mozart *Clarinet Quintet* (P) will prove very interesting. If an additional viola player can be found or trained, several quartets for string quartet will be found very interesting and attractive and not too difficult. Among these are the Mozart *Quintet in C*, (P) 38, and the Beethoven *Quintet in C minor* Op. 29, (P) 31.

The piano, in an ensemble group (like clarity in effect) covers a multitude of (musical) sins; for which reason it is both advisable and otherwise for ensemble players to co-operate with the pianist. If one of the players is sufficiently competent and conscientious and the pianist careful to remember that his instrument is sometimes expected merely to accompany the strings, then principle themes should always have precedence; ensemble music may be played by amateur players with good results to all concerned.

required, though in the aggregate considerate, may be adjusted by each member of the group making his contribution. It is just as well, also that, if the ensemble group succeeds in becoming a valuable community asset, the Public Library may be induced to come to the rescue with a small appropriation at the outset for the purchase of Pocket Scores and later perhaps Piano Scores, and possibly still later for the "parts" of some standard works. Some publishers are now offering at a moderate price convenient little albums of string-quartet and of piano quartet movements. This is a hopeful sign, but it is unfortunate that the contents of the books consist so largely of "arrangements" instead of pieces originally composed for the combination. "Arrangements" are seldom in true quartet style.

The amateur string player is quite certain to find an opportunity for practicable and increasingly enjoyable exercise of his talent and training.

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I have known concert violinists who used neither chin rest nor shoulder pad; but the great majority use both. It is a matter of individual build, chest development and length of neck. The violinist practitioner, amateur violin player is helped by a chin rest, which makes the holding of the violin more secure and assists in maintaining a correct position in playing.

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There are three general types of cushions or pads. One is a pad attached at the end of a steel spring which is attached to the chin rest. This is the most common and easiest to use. Another is a cushion or pad, unconnected with the violin, which is slipped in the hollow of the shoulder under the coat, in the case of a male player. In the case of a female player a pair of ribbons can be sewed to the upper corners of the pad, and the ends of the ribbons can be tied.

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# JUNIOR ETUDE

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## Chronological List of Musicians

By Julia E. Williams

LAST month we learned about ten musicians who lived in the fifteenth and sixteenth centuries. This time we will study about some who lived in the seventeenth century. Three of these, you will notice, were famous makers of violins. Do not forget to copy this list in your note-book with the others.

1636-1684. Nicolo Amati. Italian. Famous violin maker.

1613-1661. Christoph Bach. German. Grandfather of the great Johann Sebastian Bach. He was well known as a court musician.

1638-1687. Jean Baptiste de Lulli. French. Composer of the first French opera.

1637-1707. Dietrich Buxtehude. Danish. A fine organist and composer. So famous that the great Bach journeyed fifty miles to hear him play.

1649-1737. Antonio Stradivarius. Italian. Famous violin maker.

1683-1764. Jean Philippe Rameau. French. Did much to develop the present system of harmony. Composer of operas.

1638-1745. Guarneri Guarnerius. Italian. Famous violin maker.

1685-1759. George Frederick Handel. Born in Germany, but lived in England. Composed the famous oratorio, *The Messiah* and about forty operas and was a harpsichord and organ soloist.

1685-1750. Johann Sebastian Bach. German. Organist and composer of oratorios, wonderful organ works and fugues, including *The Well-tempered Clavier*. 1692-1770. Giuseppe Tartini. Italian. Great violinist and composer of about two hundred concertos for the violin.

Even goats can make some music  
Though it does not sound like much  
But they were not provided with  
Good vocal chords, and such!

## Who Knows?

1. When was Haydn born?
2. For what is he particularly well known?
3. Which are his most famous oratorios?
4. In what other forms did he write?
5. Are many of his works given at the present time?
6. What is the difference between a sonata and a symphony?
7. Who wrote the "Creation"?
8. Is it an opera or an oratorio?
9. How many symphonies did Haydn write?
10. When did he die?



## About the Pedals

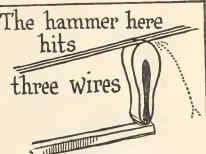


SUPPOSE you had to write an essay this very minute about the pedals of a piano. What would you say? You would say that there are three pedals on most pianos, and two on all the rest, and they are made of bright shiny metal and placed in a convenient place to get in the way of one's shoes, so the best thing to do is to step on them; and if you step on the left-foot one it makes sound soft (makes what sound soft?), and if you step on the right-foot one it makes it sound loud; and the third one, well, who might not be there for an ornament; because there is no foot to step on it, and that it does not work" anyway.

No; of course you have better sense than to write an essay like that. But there are lots of people—well, who might not have even *that* much sense!

So, then, you would write about them, or to about them?

For instance, what would you say about the "soft" pedal? You would begin first, by telling how it works on a grand piano, wouldn't you? And you would have to explain that a piano key makes a hammer strike a wire, which is really three wires, like this:



And then you would show how the "soft" pedal moves those hammers just a wee bit to the side, so that the hammer only strikes two of those wires, like this:

I USED TO THINK A DOUBLE FLAT  
WAS COMPLICATED QUITE;  
BUT NOW I'M NOT AT ALL DISTURBED  
WHEN ONE COMES INTO SIGHT.

## Lost and Found

Where are the tunes I used to play  
That were so hard to learn?  
They've gone completely from my mind  
But I'll make them back again

I really think it is a shame  
To let my pieces go,  
And when I bring them back again  
How many I will know!

## Brains and Fingers

WHEN you play the piano what do you play with? "Why fingers, of course," you will say. But are you quite sure that is what? Your fingers do go up and down and make the keys work the hammers, and that makes the hammers strike the strings, and that is what gives the sound—but what makes your fingers go up and down? Why, your brain, of course!

So you would have a definite idea in your mind of just what your brain is to make your fingers do, and then train the fingers to do it. You do not play something and then let your brain find out what you did. That would be exactly backwards, and if we move backwards we could not move forwards, and unless we move forwards we will not learn to play, so remember—*Brain to Fingers*.

Then you would say that in an upright piano the soft pedal moves the hammer a little closer to the wires, so that they do not hit the wires quite so hard. That is what you would say, isn't it? Then you would go on telling how the "loud" pedal, or the "clamper" pedal, is more complicated; and you would show that without this pedal a wire stops vibrating as soon as the key is released, but by pressing the damper pedal the wire continues to vibrate after the key has been released. This is because the little dampers or stoppers that ordinarily fall back on the wires when the keys are released are held up by pressing this damper pedal, and will not drop back to stop the sound until the pedal is released.

Then, that middle pedal, you would say, is only on grand pianos as a rule, and it is a highly specialized damper pedal, called the "sustaining" pedal, and holds up the dampers too, but it only holds up a few keys at a time and they must be below middle C, and it will not hold even these unless the keys are depressed before pressing the pedal.

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So you see, you would really write quite a long story about the pedals, would you not? And you would prove that they are more than mere things to step on.

## THE ETUDE

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#### THE ETUDE

##### THE ETUDE

###### THE ETUDE





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